



INSTITUTE  
FOR THE PROTECTION  
OF CULTURAL MONUMENTS  
OF THE REPUBLIC  
OF SERBIA



CULTURAL  
HERITAGE OF  
**KOSOVO AND  
METOHIJA**





CULTURAL HERITAGE OF KOSOVO AND METOHIJA

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*Publishing of this book was enabled by the  
Ministry of Culture of Republic of Serbia*

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Cultural  
Heritage of

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**KOSOVO  
AND METOHIJA**

SECOND  
AMENDED AND  
SUPPLEMENTED  
EDITION

Belgrade 2002.

Institute for the Protection of Cultural Monuments  
of the Republic of Serbia  
Belgrade

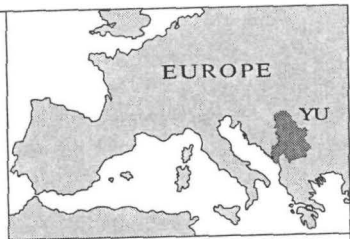
SPECIAL EDITIONS 26

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# GEOGRAPHICAL LOCATION







## *About the Second Edition*

*We had hastened with the preparation of the first edition of this publication in the naive hope that we could help avert the bombing threats made against our country and create a deterrent . Maybe a scream as well. But the destructive minority of human consciousness, lamentably more powerful than the constructive majority, found causes and live polygons to test "smart" weapons and empty arsenals.*

*The first edition appeared in the early Spring of 1999, but it did not prevent the worst - the country was bombed. Destruction - with human victims - befell a small country and its dwindling, even disappearing, population for the third time in a single, now already past, century . Nevertheless, it seems that someone is in a hurry to bring about this disappearance as soon as possible, and without leaving any traces of any previous existence.*

*The selection of "legitimate" targets and "collateral" damage represented new alibis for the powers that be and the warlords' escaped from their conscience. The NATO Alliance proved that it could hit precise targets, choose the exact chimney or window through which a projectile would pass, but it did not choose the right partners for such an exercise, but rather partners prone to destruction. After the cease of bombing operations on the territory of Kosovo and Metohija, the NATO Alliance replaced our children with their own children, and gave them the task of safeguarding something. Yet their children were not quite sure what it is that they had to safeguard. This is how, after the bombing, the worst "collateral" damage was brought about, with the sad result of over 100 Orthodox churches being destroyed or heavily damaged, and a still not yet estimated amount of ravaging to the urban and vernacular heritage. One humanitarian catastrophe was replaced by another. But more than that - all traces of a living people and their ancestors are being systematically wiped out.*

*The second edition of this publication is therefore neither a deterrent nor a scream. This time, perhaps again naively, its primary goal is to reach the hands of the children who replaced our own children on Kosovo and Metohija.*

*Belgrade, 7. 12. 2001.*

*Marko Omčikus*





## KOSOVO AND METOHIJA IN SERBIAN HISTORY AND SERBIAN STATE

The region of Kosovo and Metohija, inhabited by Slavs for ages past, became a part of the independent state of Serbia at the end of the 12<sup>th</sup> century, over eight hundred years ago. The independent state of Serbia was founded by Grand Duke (Župan) Stefan Nemanja, who liberated the Kosovo and Metohija territories and came to be their ruler. One of his sons, Sava Nemanjić, founded the autocephalous Serbian church and became its first archbishop, thus consolidating the Christian faith among Serbs and paving the way for unifying their state. Nemanja's other son Stefan Nemanjić was crowned king by the Pope, thus confirming the integrity of the Serbian land and the independence of the Serbian state.

Of the ten episcopates of the Serbian Orthodox Church, three were situated in Kosovo and Metohija towns of Prizren, Lipljan and Peć, confirming the importance of the two territories for the Serbian church, culture and state. In 1284, Peć became the seat of the Serbian archbishop, making Metohija one of the most important Serb lands. It was awarded the status of central region in 1346, when the archbishop of Peć was proclaimed patriarch and Prizren was chosen as capital of the Serbian Empire. The rulers of the Nemanjić dynasty had palaces in Priština, Prizren, Svrčin, Pauna, Nerodimlje and Vučitrn.

However, Serbs were defeated by Turks in the Battle of Kosovo in 1389, and vowed they would regain their freedom at the same site. The Kosovo oath remains deeply rooted in the Serb historical conscience even today.

Despite the defeat, Kosovo and Metohija were not only a memory among the Serbs after the defeat, they remained under their rule. They were administered from Priština by Vuk Branković, whose son later came to rule the entire Serbia. The land was fertile and generous, as were the silver mines

of Trepča, Janjevo and Novo Brdo, the latter, being the largest in the Balkans, was also the site of a mint. The towns were highly developed and inhabited by wealthy traders and craftsmen. The most prominent traders originated from Dubrovnik, and the best miners were Saxons. The devotion of the Serbs to the Christian faith and their wealth were demonstrated by numerous churches and monasteries they founded. Great tolerance prevailed between the Orthodox and the Catholics.

With changing fortunes, Serbia continued defending itself from Turkey for a long time, with Hungarians as its principal allies. In time, however, Serbia's resistance was crushed. Two years after the fall of Constantinople (1453), the forces of Sultan Mehmed II took Novo Brdo on June 1, 1455. The majority of the population was taken into slavery or resettled elsewhere, and some Serb churches were transformed into mosques. This was the beginning of ethnic cleansing of Serbs in Kosovo and Metohija, which continued after the definite fall of the Serbian state in 1459 and has lasted, with few respites, until the present time.

Geographically, Kosovo and Metohija are two basins in the central part of the Balkan peninsula surrounded by high mountains and drained by several rivers, situated on the crossroads of important trade routes. The name Kosovo is Serb and was derived from the word *kos* meaning blackbird (Kosovo Polje meaning a field of blackbirds). The name Metohija is derived from the Greek and Serb word *metoch* meaning a monastery estate. The present province in southern Serbia also comprises Kosovsko Pomoravlje (Morava river valley) in the easternmost part of the province.

The region of Kosovo and Metohija, bordered by the Adriatic Sea in the West and Macedonia in the East was inhabited by tribes of undetermined origin, living according to ancient customs and often having practically no mutual ties. Little can be said with any certainty of their way of life during the first millennium AD. Constantine Porphyrogenet does not mention Albanians at all in his *De administrando imperio*, a key treatise for the understanding of relations in the Balkans at the end of the first and the beginning of the second millennium AD. There is no mention of the tribes either in any other historical writings of the time. Toponyms in Kosovo and Metohija are not Albanian, they are mainly pre-Slavic and Slavic, that is Serb. The tribes were first noted in the mid-11<sup>th</sup> century under various names beginning most often with „alb“ or „arb“. The name Shqiptarë that they prefer to use was registered in historical writings only in the 15<sup>th</sup> century, when Greece, Serbia and Bulgaria were ceasing to exist as independent states.

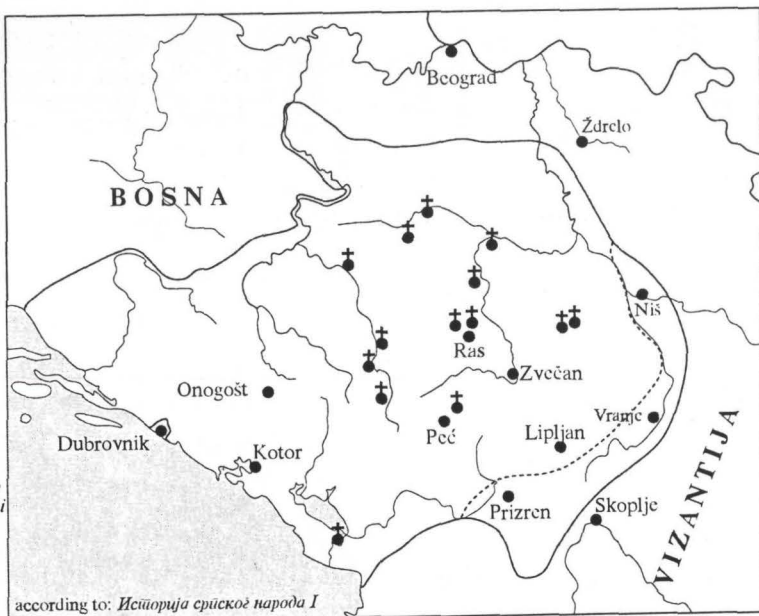
Attempts are being made among Albanians today to proclaim themselves descendants of Illyrians, earliest inhabitants of the Balkans. Similar

SERBIA  
UNDER THE REIGN OF  
STEFAN NEMANJA AND  
STEFAN PRVOVENČANI  
(FIRST CROWNED)

--- Serbia's borders after  
the Battle on  
the Morava river (1190)

— Serbia's borders under the  
rule of Stefan Prvovenčani

- † Episcopate seat  
and monastery
- Town or village



DUŠAN'S EMPIRE



Borders of Dušan's empire ---

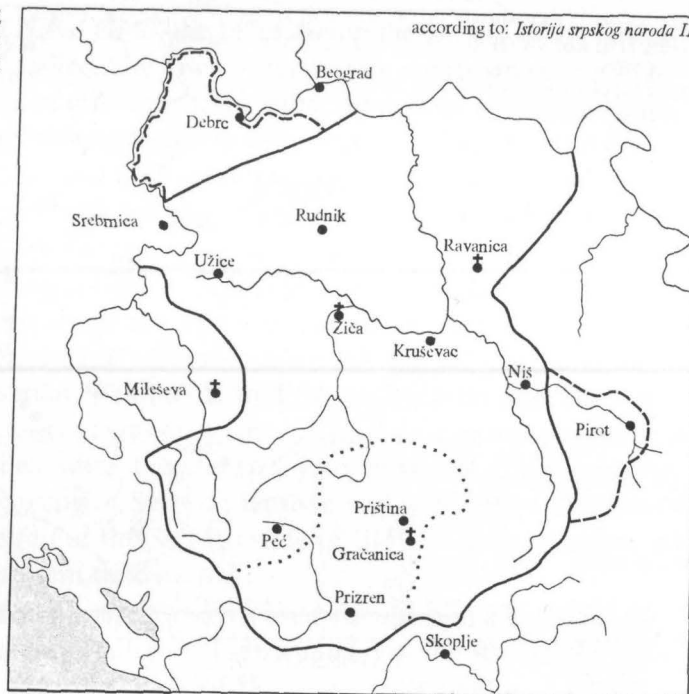
Monastery †

Town and village ●

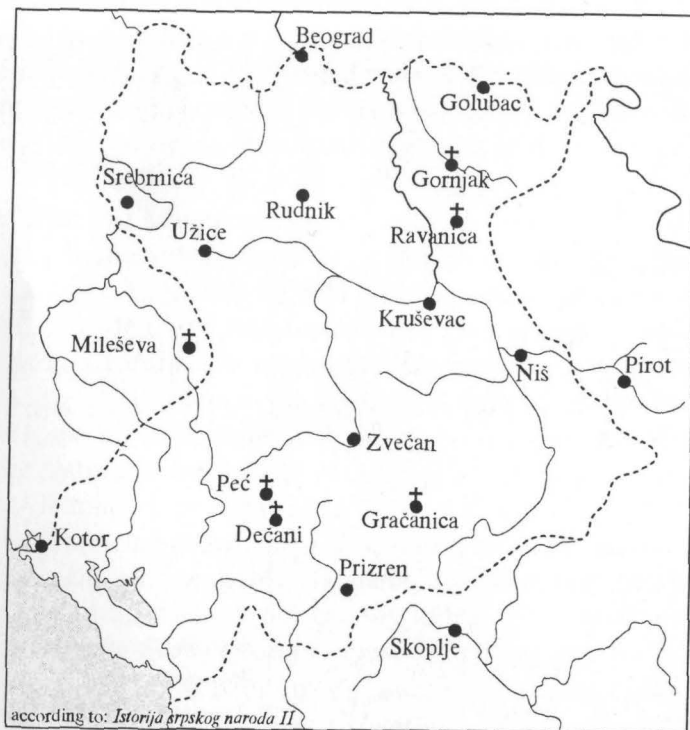
# PRINCE LAZAR'S STATE

according to: *Istorija srpskog naroda II*

- Prince Lazar's state
- - - Prince Lazar's temporary conquests
- .... State of Vuk Branković, Lazar's vassal



## SERBIA UNDER THE REIGN OF DESPOTS (around 1422)

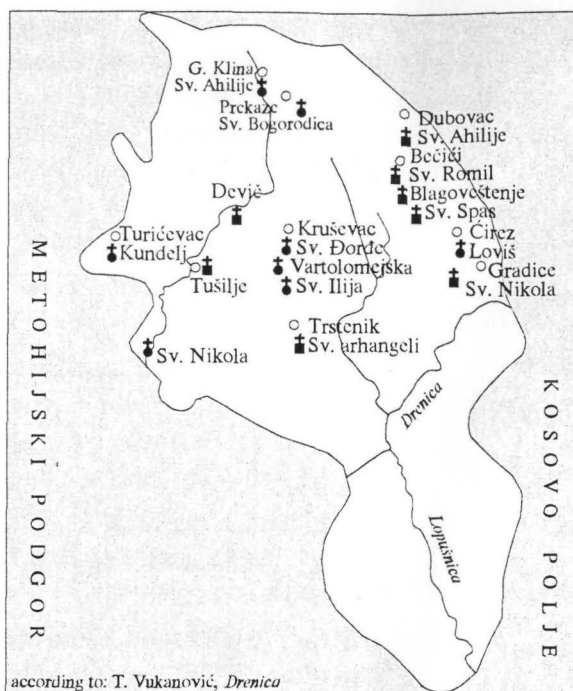


- State border - - -
- Monastery +
- Town •



MEDIEVAL  
SERBIAN ORTHODOX  
MONASTERIES AND  
CHURCHES  
IN DRENICA

- Town or village
- Monastery
- ✙ Church



attempts are being made also among other young nations in the Balkan peninsula. By proclaiming themselves Illyrians, Albanians are taking part in a series of failed attempts at imposing Illyrian heritage on some while denying it to others. In the 15<sup>th</sup> century, some European writers considered the Southern Slavs to be „*natio illirica*“, with no valid reason at all. At the end of the 17<sup>th</sup> century, Serb headman Djurdje Branković endeavored to restore the Serbian Empire as an „Illyrian kingdom“, again with no valid reason. In 1809, Napoleon created an Illyrian province along the eastern coast of the Adriatic, in Slovenia and Croatia, again without any valid foundation and without any Albanians either. The province remained in existence until Napoleon's downfall. In the mid-19<sup>th</sup> century, Croats founded their national renaissance movement under Illyrian designation, definitely without a valid foundation for the use of the term. If such attempts were rife during half a millennium, the current Albanian strategy does not come as a surprise: origins rooted deeply in ancient times must be invented and historical precedence must be „established“ in order to justify aspirations to territorial expansion.

Fictitious rather than factual authority over the mountainous region inhabited by Albanians was exercised in succession by Byzantium, the

Anjou rulers, Serbia and Venice, as well as by newly independent local lords at times critical for neighboring states. Djuradj Castriot, also known as Iskender Bey (Skender Beg), who led the resistance to Turkish rule – albeit without the backing of any organization with state prerogatives – is believed to had been of Albanian origin.

The majority of Albanians converted to the Islam rather quickly, (as demonstrated by the double name Djuradj-Iskender), perpetuating a tribal way of live within the framework of the Islamic religion and Turkish state authority.

Albanians occasionally came down from the mountains to settle permanently in the fertile Metohija basin even before the arrival of Turkish rulers, but neither Kosovo nor Metohija, nor – especially – Kosovsko Pomoravlje, could ever be described as being Albanian in character.

Following the arrival of the Turks and the conversion to the Islam, Albanians turned violently to persecuting their former Serb neighbors, either at the service of their masters or for their own interests.

Although the Serb population had already sustained great losses and had suffered much when Kosovo and Metohija fell under Ottoman rule, the first census carried out in 1455. by Turkish rulers in about 600 villages in the two territories showed that Albanian names were registered only in about 80 villages, but nowhere were they in majority or concentrated in large numbers.

Little changed in the ensuing hundred years. What's more, the Peć Patriarchate was rebuilt in 1557. The Serbian Orthodox Church regained its seat in Metohija and was awarded religious jurisdiction over 40 episcopates, some of which were already in existence while others were restored or created. The Patriarchate authority extended nearly throughout the Serb lands, including Bosnia and Herzegovina and parts of Romania, Hungary and Croatia. Turkish records from the 17<sup>th</sup> century show that Orthodox bishops of Gračanica, Vučitrn, Prizren and Peć, all in Kosovo and Metohija, held the high rank of metropolitan. Many monasteries, convents and churches in the area were built or reconstructed, and Serb literary activity and political life flourished. Although a religious institution, the Peć Patriarchate inevitably also had to be a resistance organization of the Serb people. At the end of the 16<sup>th</sup> century and in the 17<sup>th</sup>, Serbs, as allies of the Habsburg Empire in its war against the Ottoman Empire, rose in arms under the leadership of Patriarchs Jovan, Gavriilo Rajić and Maxim Skopljanac. The uprising ended in defeat in 1737, and the authority of the Peć Patriarchate was first undermined and then rescinded formally in 1766.

*The Great Serb Migration* – Demographic changes in Kosovo and Metohija that lasted for decades and centuries were prompted by the following factors. First – during the Ottoman Empire wars against Christian European states, principally against Austria, Serbs rose up in arms and fought on the side of the Christians. When their allies had to withdraw, the Serbs themselves were forced to withdraw northwards, abandoning their homeland, mainly Kosovo and Metohija. Second – Turkish rulers did not wish to hold land with no population as this would have deprived them of taxes and conscripts, and consequently speeded up the settling of Albanians in the areas abandoned by Serbs. Although, as a rule, Muslims were not deprived of their rights as Turkish subjects, and Albanians as highland livestock breeders did not take willingly to the heavy labor of farming, Turkish rulers nevertheless settled them by force in the plains. Third – Albanians in the highlands had a very high birth rate and suffered food shortages. Fourth – although they had no authority as regards the affairs of land, language, religion, customs or politics, Albanians formed part of irregular auxiliary Turkish troops that plundered Serb property and forced Serbs from their homes and land. These factors combined resulted in changing the ethnic character of Kosovo and Metohija, whereby Serbs lost and Albanians gained.

The war that started in 1683 with the Turkish campaign against Vienna was a turning point in the relations between the Islamic power that threatened Europe and Christian nations. Austrians, aided by Polish forces, broke the siege of Vienna, after which the Holy Alliance was established by Austria, Poland, Venice and the Pope, with Russia joining in subsequently. Austrian troops were victorious in several battles and penetrated deep into the South, liberating Peć in October 1689, after which Patriarch Arsenije III Čarnojević incorporated Serb insurgent fighters in General Piccolomini's regular army. Austrian and Serb troops liberated Mitrovica, Zvečan, Novo Brdo and Kačanik, as well as Skoplje, which had to be torched due to a plague epidemic. Following the death of General Piccolomini in Priština and the consolidation of Turkish forces, the Austrian army was defeated in January 1690 at Kačanik and forced to withdraw. Serb fighters, commanders, the Patriarch himself and a large part of the Serb population of Kosovo and Metohija withdrew along with the Austrians. At an assembly held in June 1690 in Belgrade, the Serbs asked Austrian Emperor Leopold to allow them to settle in depopulated areas in Austria and to grant them some religious and national privileges, to which he agreed.

During the war, the majority of Albanians remained neutral, considerable numbers fought on the side of the Turks, and a few joined Austrian and Serb forces. At the outset of the Austrian withdrawal and the migration of



Serbs and some of their Albanian allies, the majority of Albanians lashed out at the fleeing population and at the Serbs remaining home, competing in brutality with Tartars brought in by the Turkish command.

A population catastrophe ensued throughout Serbia and particularly in Kosovo and Metohija, accompanied by the destruction of Serbian Orthodox churches and monasteries and annihilation of any sign of Serb existence. Some effects of this ethnic cleansing are permanent.

Turkish rulers could not for long accept to hold land without tax-paying subjects. The towns of Prizren, Peć and Priština, abandoned by Serbs, were settled by Albanian livestock breeders. In March 1690, Turkish commanders and Albanian captains were ordered to put an end to the reign of terror. In September the same year, Serb insurgents were amnestied and urged to return with guarantees of the authorities that they would not be persecuted. The call was however not heeded.

The overwhelming Serb majority that inhabited Kosovo and Metohija prior to the Great Migration was thus replaced by immigrant Albanians.

When another war between Austria and Turkey broke out in 1737, lasting until 1739, Serbs once again rose against Turkish rule, were defeated and consequently had to migrate across the Danube one more time. Turkey at the time was submerged in a tide of anarchy, in which plundering Albanian troops played an active part.

The third great migration of about 100,000 people occurred in 1790, when Austria pulled out from the war and demobilized about 10,000 Serb fighters. This time, the already deeply wounded Kosovo and Metohija remained far away from fighting, uprisings and migrations.

*The Path to Freedom* – Administrative and economic anarchy in Turkey culminated at the end of the 18<sup>th</sup> and the beginning of the 19<sup>th</sup> century. Serb peasants were hit the hardest by the annulment of their relatively free status under Turkish land-owners and transformation into serfs under Turkish feudal masters, rampaging Janissaries and scoundrels who proclaimed imperial land as their own. Serbs rose up in arms in 1804, in the First and Second Uprisings, freed themselves from the yoke and proceeded to fight for liberation from all Turkish evils.

Kosovo and Metohija remained at a distance from the central blaze of the Serb combat, and their Serb population was too demographically weak to join in. It remained at the mercy of local pashas whom even Constantinople could not control, and of Albanians who vented their rage over Serb victories in the North on the subjects under their yoke. Yashar Pasha, administrator of the Priština district, persecuted Serbs and plundered their churches with the help of Albanians. He tore down four churches and plundered Gra-



čanica and Samodreža monasteries, which stood as sacred Serb guardians of the memory of holy martyr Prince Lazar and of the idea of liberation since the Battle of Kosovo (1389). As the Turkish Empire suffered its death throes, the Serbs in Kosovo and Metohija were subjected to torture, looting, forced conversion into the Islam, rape, arson and slaughter. Some fled to safety to the Principality of Serbia. Prince Miloš Obrenović tried to provide some protection to those that remained. To keep up the national spirit, the Prince reconstructed and endowed churches and monasteries in Kosovo and Metohija. Albanians and Turks were plundering and destroying, the Prince was building and donating gifts.

The Sublime Porte reforms carried out under the pressure of the big powers gave legal equality to the entire population regardless of faith. Christians were guaranteed the rights to life, property and fair taxes. The condition of the Christian population in the provinces where the reforms were implemented improved. However, the reforms were met with the greatest resistance by Muslims in the areas where Serbs were the most numerous – in Bosnia and Herzegovina and in Kosovo and Metohija. The Sultan had to send military expeditions to crush the resistance of both local lords and ordinary Muslim population (including Albanians), which was escalating into true inter-Muslim warfare. The Visoki Dečani monastery and the Peć Patriarchate were plundered and desecrated in the battles between regular Turkish troops and Albanians who had rebelled against reforms.

In the 19<sup>th</sup> century, Serbs could not count on the protection either of the big powers who were formally the defenders of Christians in Turkey (at first only Russia and after 1856 also England, France and Austria), or of the public opinion of enlightened European nations, awakened by growing numbers of humanists writing of their travels in Turkey.

In the 1876-1878 wars, Serbia liberated the area between its former borders and Kosovo and Metohija, from which Albanians then migrated to neighboring areas in rejection of Christian rule. Defeated and thirsty for revenge, they intensified their terror over the Serb people. Several tens of thousands of refugees from Kosovo and Metohija were registered at any one time frequently in the Principality of Serbia. Archimandrite Sava Dečanac presented to the Berlin Congress in 1878 a memorandum on the situation and fate of Serbs in that part of Turkey and requested protection from Islamic fanaticism and Albanian cruelty, but to no avail.

The period between the Serbian-Turkish wars of 1876-1878, through the Balkan wars of 1912-1913 and up to the World War I was one of hardship for the Serb people. Aware that the power of the Kingdom of Serbia was growing and that the Serbian army had reached the threshold of the land they

well knew they had seized from the Serbs, Albanians definitely and in large numbers resorted to terrorism. Albanian villains torched the homes of their own fellows who were trying to protect their Serb neighbors. The Peć Patriarchate was again attacked and plundered in 1902. Serbs in Turkey were not given the status of a nation or even minority. Even diplomats from the big powers could not put an end to the terror by pleading for sparing Christians. Tides of worn-out Serb refugees flowed into Serbia one after another.

The First Balkan War fought by Christian states to expel Turkish forces from the Balkans was a great turning point. The two Serb kingdoms of Serbia and Montenegro liberated Kosovo, Metohija, Macedonia and the Raška district (called Sanjak). Moreover, the Serbian army defeated the Turks and their Albanian subjects in Albania itself, gaining access to the Adriatic. Some Albanian tribes (mainly those of Christian faith) helped their Christian neighbors in combat, as the Malisori did during the liberation of Metohija.

The advance of Montenegrins from the North, Serbs from the North and North-East and Greeks from the South was halted by the big powers which proclaimed Albania an independent state in 1912 in London. The victorious forces had to withdraw, but Kosovo and Metohija remained an integral part of Serbia and Montenegro as unquestionably Serb regions.

During World War I, the Montenegrin army was routed and the Serbian one had to withdraw through Albania into Greece. Even in such circumstances, Albanian chieftains were unable to preserve and consolidate the Albanian state that was given to them on a plate. Most of them saw terrorizing Serbs as their principal task. After the Serbian army recovered and returned home victoriously, Kosovo and Metohija, as parts of the Kingdom of Serbia, were incorporated in the Kingdom of Serbs, Croats and Slovenes proclaimed on December 1, 1918.

*The Albanian State* – Albanians were the last of the Balkan peoples subjected to Turkish rule to gain awareness of national identity. Their first national organization, the League of Prizren, was founded only in 1878, albeit not in order to fight Turkish rule but in fear of Serbia whose troops had reached Kosovo, of Montenegro whose army had descended into Metohija, and of Bulgaria to which Russia had promised a large part of the Balkans up to the Albanian mountains and the Aegean Sea. As regards the status of Albanians in Turkey, the League sought moderate autonomy, pro-Islamic and pro-Turkish to the same extent as being pro-Albanian. The ideas of a small number of intellectuals and merchants and of a considerable number of tribal chieftains who did not endorse pan-Albanian aspirations, were not well received among the Albanian people whose loyalty to tribe, the empire and the Islam was stronger than their loyalty to the nation.

Twenty years later, in order to mobilize Albanians for the war against Greece, Turkey founded in 1897 the League of Peć, allegedly as an extension of the League of Prizren, but it did not inspire massive support either.

An attempt to secure autonomy of all Albanians in the Empire was made in 1908 by a movement based in Uroševac. An uprising in northern Albania was organized in 1911 by leaders who had found shelter in Montenegrin capital Podgorica, but Constantinople rejected any possibility of autonomy. The armed movement for autonomy reached its peak in 1912. It was based in Kosovo and numbered 30,000 insurgents, and also covered a few areas of ethnic Albania. Naturally, insurgent Albanians were seeking autonomy for themselves only, not for other ethnic groups living in what they imagined to be their country. Although they gained nothing, Albanian leaders decided at an assembly in Skoplje to fight on Turkey's side and consequently received arms from the Porte. Serbian and Montenegrin troops however speedily liberated Kosovo and Metohija and took over ethnic Albania. Unwilling to allow such Serb expansion, Austria-Hungary through its agents convened an assembly of Albanian chieftains who proclaimed Albania's independence on November 28, 1912, in Valona (Vlorë), although four pashas and a bayraktar continued to rule the country as separate states. On May 30, 1913, the independence of this state was recognized, its borders were drawn, its Constitution was handed to it as a present, and its administration and financial affairs were entrusted to an international commission. Some time later, German Captain Wilhelm von Wied was appointed prince (knez), but he fled his uncomfortable throne and gloomy „homeland“ back to Germany after a few months. No authority could be established in the so-called state, and Albania spent the entire World War I without a government, in chaos and with many „independent“ rulers and foreign troops.

Although they had formally done all they could, even the big powers were unable to create an Albanian state, and the country remained under a reign of chaos.

Although Austro-Hungarian and Bulgarian occupiers accepted the aid of Albanian leaders such as Hassan Priština, Bayram Tsurri, Dervish Beg and others, in fighting against the worn-out Serbian army (aided by Azem Beita from Drenica and Essad Pasha Toptani in central Albania) and against Russian forces in Galicia, they, too, rejected requests for autonomous Albanian administration.

In 1920, Serbian and Italian troops pulled out from Albania, which still had no true authority in power and whose international status remained unclear. On November 9, 1921, in Paris, the big powers again gave independence to Albania within the borders drawn in 1913, and recognized Italy's



special interests in the future state. The Society of Nations admitted Albania into its membership at the end of 1920, before the country was recognized by any government.

Between the two world wars, Albania was a monarchy, a republic and a monarchy again, with coups in-between, but fascist Italy continued to be in charge of its administration and army. In the spring of 1939, the King of Italy was proclaimed King of Albania.

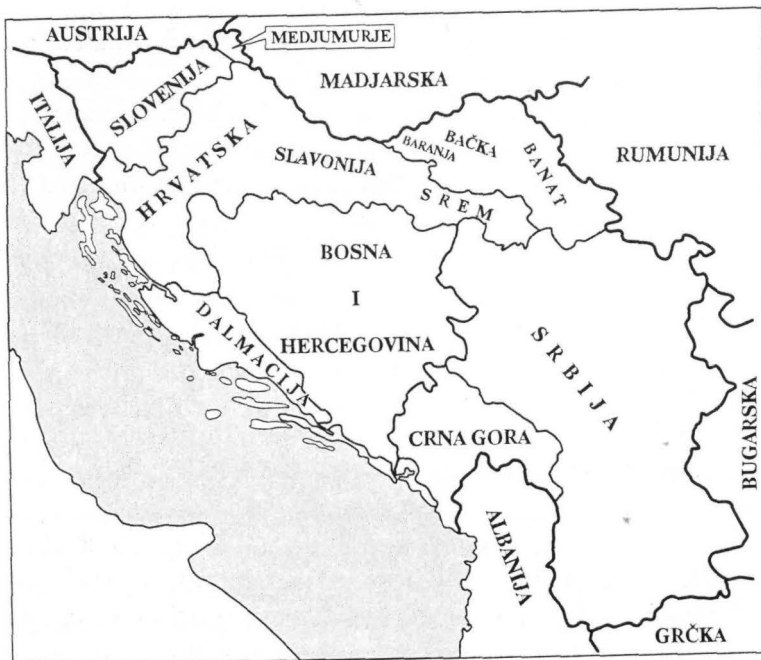
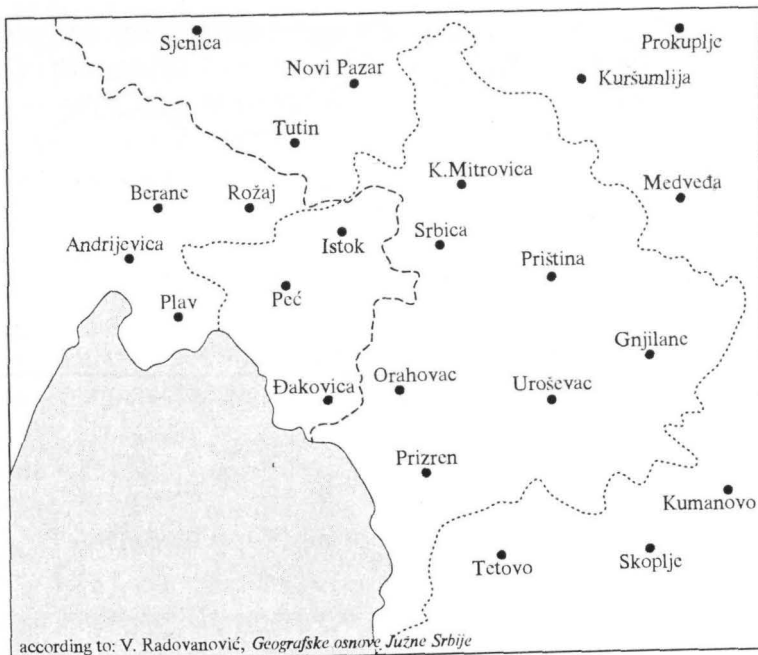
The communist rule introduced at the end of World War II was quickly transformed by Enver Hoxha into the regime most loyal to Stalin. After Hoxha's death, it became the sole Maoist regime in Europe, characterized by brutal terror and the absence of any economic development.

During that time, in the post-communist period and even today, Albania has been under the reign of chaos, open or attenuated, which only had enough energy for acts of aggression against neighbors, especially Serbia and particularly Kosovo and Metohija.

*Kingdom of Yugoslavia and World War II* – Having become citizens of the Kingdom of Serbia and subsequently of the Kingdom of Yugoslavia, the ethnic Albanian minority found itself in an institutionally and culturally more progressive environment, which brought it the abrogation of feudalism, among other things. Uneducated ethnic Albanian masses, devoted to the Islam and to the tribal way of life, did not appreciate the advantages of their new status and resisted the Yugoslav state as soon as it was created. In December 1918, several thousand ethnic Albanians attacked a Serbian army column near the Junik village, in the proximity of Djakovica. In February 1919, over 3,000 Albanian terrorists infiltrated Metohija from northern Albania, and another 600 crossed at Rugovo and moved towards Rožaje. Concentrating near the Yugoslav border, the terrorists ambushed individuals and groups, torched Serb villages and even held some small towns under siege. After January 1919, all actions in Macedonia, Metohija and Kosovo were masterminded by the Skadar (Shkodër)-based Kosovo Committee. According to its plans, the so-called „Greater Albania“ was to include Kosovo and Metohija, Skoplje, Bitola, Novi Pazar, etc. An uprising broke out in Plav and Gusinje in 1919, and an inter-state border conflict of a wider scope occurred in 1920. Ahmed Zogu's government banned the Kosovo Committee in 1923, forced its leaders into exile and subdued chaos in northern Albania to some extent.

The agrarian reform initiated in Kosovo and Metohija after the Balkan Wars was pursued after 1918, pacifying to some extent the poverty-stricken ethnic Albanian population that had received land formerly held by Turkish headmen. At the same time, however, by giving priority to needy combatants

KOSOVO AND  
METOHIIJA  
DIVIDED  
BETWEEN  
SERBIA AND  
MONTENEGRO  
IN 1912



SERBIA,  
MONTENEGRO  
AND PROVINCES  
TO THE WEST  
AT THE TIME  
OF THEIR  
UNIFICATION  
INTO THE  
KINGDOM OF  
SERBS, CROATS  
AND SLOVENES

DEMOCRATIC  
FEDERAL  
REPUBLIC OF  
YUGOSLAVIJA,  
ADMINISTRATIVE  
BORDERS BASED  
ON FIRST  
CONSTITUTION IN  
1946



POLITICAL MAP OF  
THE SOUTHERN  
SLAVIC LANDS  
FOLLOWING THE  
RECOGNITION OF  
INDEPENDENCE OF  
FORMER  
YUGOSLAV  
REPUBLICS



colonized in Kosovo, the agrarian reform also encouraged a conflict between ethnic Albanian peasants and newly settled Serbs and Montenegrins.

Out of approximately 230,000 hectares of both arable and non-arable land earmarked for distribution, 50,280 hectares formerly held by Turkish landowners were distributed to 11,363 peasant families who had priority. About 180,000 hectares were distributed to 10,394 families settled in a systematic manner and to 5,326 families who came of their own accord in search of land and means of earning a living. The settlers at first usually received as much land as a family was able to farm, and were exempted from paying taxes for a three to five year period. Fertile areas were settled first, but as more and more arable land was distributed, forested areas and hard to till land were also settled.

The ethnic Albanian population in Yugoslavia numbered 439,657 people in 1921, and 505,259 in 1931, and is believed to have reached about 560,000 on the eve of World War II, most of them living in Kosovo and Metohija.

The Kosovo Committee, now Vienna-based, was recreated in 1939. Men and arms were being brought illegally into Kosovo and Metohija from northern Albania. Ferhat beg Draga planned to expand Albania as far as Niš and a map of „true Albania“ comprising Niš, Skoplje, etc. was sold in Albanian bookstores.

After Yugoslavia's breakup in 1941, Kosovo and Metohija were parceled out, with the largest area going to Italy's „Greater Albania“, three districts to Germany and some land to Bulgaria. The way of administering the territory changed several times during the war, especially after Italy's capitulation, but two processes continued steadily. First – Serbs and ethnic Albanians settled in the region between two world wars were expelled immediately, and native Serbs were subsequently being forced out systematically and replaced by Albanian immigrants. Second – the number of organizations doing the job at the service of fascist occupation forces was growing steadily. An Albanian militia was set up by Italian administrators, Kosovo Committee representatives were brought in from Vienna, political parties and military units were created, including the Albanian National League, the National Front, the Second League of Prizren, the Legality Party, the Skenderbeg SS Division (in whose first action all Priština Jews perished), the Kosovo Regiment, the National Oath, etc. All these formations took part in the fascist war against the free world and in the ethnic cleansing of Kosovo and Metohija of Serbs, Montenegrins and other non-Albanian ethnic groups. Tens of thousands of people sought safety in northern Serbia. At the same time, the number of ethnic Albanians fighting against fascism in Kosovo and

Metohija was scores of times lower than that of those who joined open or covert fascist units. The size of the manpower of ethnic Albanian quislings was demonstrated in their rebellions after the liberation of Kosovo and Metohija, in which between 20,000 and 30,000 outlaws participated.

*Republic of Serbia* – After the war ended in 1945, Kosovo and Metohija remained within the framework of Serbia, but this time with a status they had never held before – that of a separate autonomous region. Serbs and Montenegrins expelled from Kosovo and Metohija during the war were banned from returning home by Yugoslav authorities, which decided to leave in the region Albanians from Albania, especially northern Albania, settled there during the war by occupation forces and quislings. In addition, in 1959 over 20 Serb villages in the foothills of Mt. Kopaonik were annexed to the Autonomous Region of Kosovo and Metohija to which they had never belonged. This practice in the first post-war years gave to ethnic Albanian secessionists hope that they would in the new federal Yugoslavia realize their old goals of cleansing Kosovo and Metohija of Serbs and Montenegrins, placing other ethnic communities under their authority, and seceding from the Republic of Serbia and Yugoslavia. Their hopes were not unfounded.

The overall situation after World War II was much influenced also by natural population growth. The ethnic Albanian population had an extremely high birth rate (the highest in Europe, third in the world and higher even than in Albania), but everything else stagnated and finally deteriorated. According to the 1961 census, Serbs and Montenegrins accounted for 27.5 percent of the Kosovo and Metohija population, dropping to 14.9 percent in 1981 and to an estimated 10 percent in 1989. The migration of Serbs and Montenegrins from Kosovo and Metohija and the population explosion among ethnic Albanians caused dramatic changes. It must, however, be noted that a high percentage of land remains owned by Serbs and that it will grow after restitution of formerly nationalized land. In addition, the province is inhabited not only by ethnic Albanians, Serbs and Montenegrins (as ethnic Albanian separatists claim), but also by ethnic Turks, Goranci, Catholics, Romanies and a group that declared themselves as Egyptians in the census.

The new Yugoslav Constitution and the Constitution of Serbia adopted in 1963 raised the autonomy of Kosovo and Metohija to an even higher level – that of a province instead of a region. Ethnic Albanian separatists concluded from this change in status that there were political factors in the federal Yugoslavia which would endorse a resumption of pressure on the remaining Serbs and Montenegrins and of aggression on the Republic of Serbia. Mass demonstrations broke out in Priština, Uroševac, Gnjilane and Podujevo at the end of 1968, in demand that Kosovo and Metohija be granted

the status of a republic, naturally outside the Republic of Serbia, and equal to Serbia and other Yugoslav republics. The rebellion produced results: the Statute as the supreme provincial general legal act was replaced by a Constitutional Law (half way to a true Constitution), and the Province no longer bore the name of the two geographically and historically different regions but only the name of Kosovo, as ethnic Albanian separatists requested.

The 1974 Constitution gave to the Province prerogatives nearly identical to those of a republic, and even greater within the Republic of Serbia – the citizens of Kosovo and Metohija participated in the legislation affecting the other parts of Serbia, whereas the citizens of those other parts of Serbia had no say as regards laws of the same level valid for Kosovo and Metohija. The Province was also given a corresponding autonomy as regards administrative and judiciary powers. Only one step remained to be taken towards breaking up the Serbian state – a formal secession of Kosovo.

The situation had been developing in this direction with the described effects throughout the period under the rule of the lifelong Yugoslav President Josip Broz Tito, and all ensuing changes in the said direction were therefore part of the heritage he left behind. A large number of ethnic Albanians pursued their destructive activities, resorting to acts of violence and banditry such as had characterized the pre-1946 period. Massive unrest prevailed between March 11 and April 30, 1971, accompanied by repeated demands for transforming Kosovo into a republic and by vandalism against Serb cultural and Christian symbols. The reaction of the Yugoslav leadership was mild. Ethnic Albanian separatists intensified their terror against the Serb population, without refraining from arson, looting, torture and murder, as they were convinced – generally rightly – that their crimes would remain unpunished. Their organizations were designated as Marxist-Leninist, as was the Maoist regime in Albania.

Serbs and Montenegrins who remained in the province despite wartime persecution and post-war bans on their return home, were now subjected to fresh pressures and denied the protection of the Yugoslav state and the republic of Serbia, and consequently started abandoning their homes at earliest opportunity. After the 1981 riots, migration out of the province intensified – about 50,000 Serbs left in a very short time.

Ethnic Albanian authorities in Kosovo-Metohija no longer attempted to conceal their alliance with militant Albanian separatists. The alliance was endorsed by Croatia, Bosnia and Herzegovina and Slovenia, which were all too ready to dismember not only Yugoslavia but also Serbia. Aid and incitements also came from Enver Hoxha's Maoist camp.



Finding themselves under unbearable pressure, Serbs and Montenegrins tried to defend themselves by the remaining, albeit ineffective, legal means at their disposal. In January 1986, a petition was signed by 2,000 Serbs and Montenegrins as an open civil protest against the swelling ethnic Albanian terrorism and separatism. In February the same year, a group of Serbs and Montenegrins came to Belgrade the first time to voice their protest. Serbian and Montenegrin public opinion and democratic forces throughout the country grew increasingly concerned. As a consequence, the Serbian Assembly (parliament) amended the republican Constitution on March 28, 1988, denying to the provinces the right to veto its decisions. The Kosovo Province was also deprived of a considerable part of its legislative, judiciary and administrative powers that were the prerogatives of republican institutions in the other republics.

Between January 24 and February 3, 1990, ethnic Albanian separatists staged violent demonstrations with the participation of about 100,000 people. Military units were ordered into the streets, which resulted in clashes in which 27 persons were killed. After that, the SFRY Presidency activated the army throughout Kosovo and Metohija and imposed a curfew. In March 1990, the separatists staged a media farce over an alleged case of poisoning of ethnic Albanian children. The images recorded on film on that occasion later served as a model for future media frame-ups designed to discredit Serbs and Serbia.

The referendum held in July 1990 in Serbia resulted in a decision to pass a new republican Constitution and hold multi-party elections. The former ethnic Albanian delegates of the Kosovo Assembly reacted immediately by issuing a so-called declaration of Kosovo's independence. On July 5, 1990, the Serbian Assembly dissolved the Assembly and the Executive Council of the Autonomous Province of Kosovo due to illegal assembling. On September 7, 1990, in Kačanik, ethnic Albanian separatists adopted a "constitution" proclaiming the so-called "Independent Republic of Kosovo". A new Constitution of the Republic of Serbia was adopted on September 28, 1990, defining Serbia as a democratic state of all its citizens and denying statehood to the provinces, which were consequently transformed into autonomous territories.

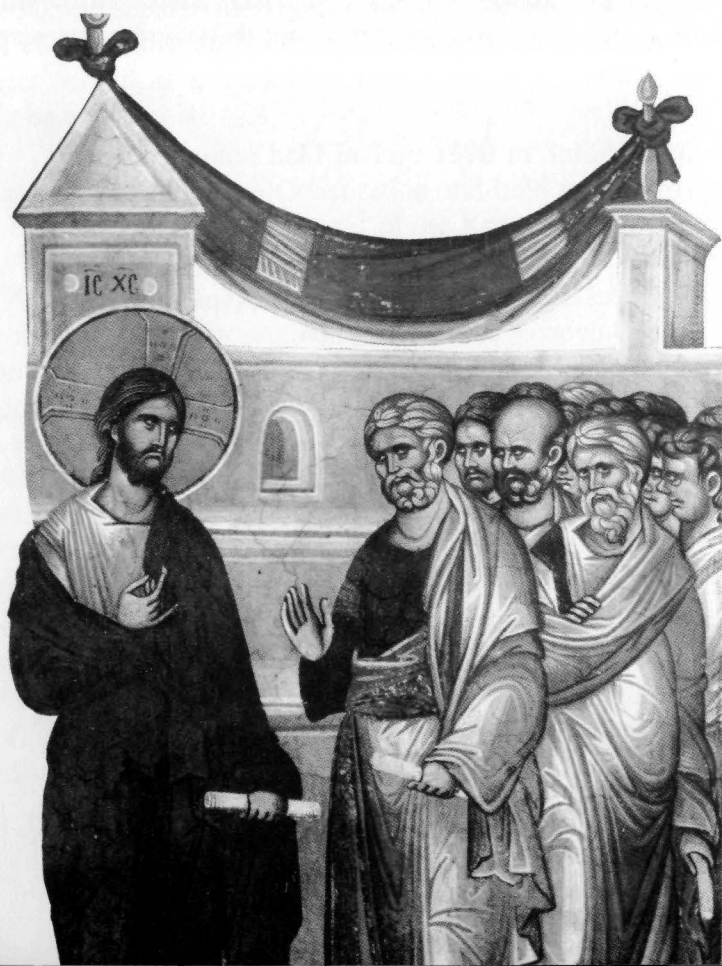
After the Socialist Federal Republic of Yugoslavia ceased to exist and the Federal Republic of Yugoslavia was constituted, the situation in Kosovo and Metohija was for several years characterized by a duality of government. During 1998, ethnic Albanian terrorists trained and armed in Albania and infiltrated into Kosovo and Metohija initiated a war. The rebellion of the self-styled "Kosovo Liberation Army" was crushed by the autumn of 1998,



and Serbian and Yugoslav authorities agreed at the request of the international community to negotiate with representatives of ethnic Albanian separatists. In order to settle the situation in Kosovo and Metohija, a Provisional Executive Council was set up, comprising representatives of all ethnic communities.

It must be noted at the end that Kosovo and Metohija have since World War II been receiving generous economic aid from Yugoslavia and Serbia, mostly from Serbs who were the most numerous nation in Yugoslavia and the majority within Serbia. Thanks to that aid, Kosovo and Metohija were helped out of underdevelopment, and received basic mining and industrial facilities, relatively developed education and health care systems, full cultural autonomy and undoubtedly bright prospects. For instance, 65 dailies and periodicals in the Albanian language are published today in Kosovo and Metohija, more than in any other region of similar size in Serbia. In any case, ethnic Albanians in Kosovo and Metohija have lived incomparably better than Albanians in Albania. Even today, they constitute the most emancipated part of the Albanian people.

*Dr Života Đorđević*



## MEMORIALS OF THE PAST

Situated in the heart of the Balkan peninsula, the region of Kosovo and Metohija, with its favourable climate, abundance of watercourses, forests and arable land, was inhabited as far back as prehistoric times. During Antiquity, especially in Roman times, several centers with a highly urbanized structure were established in this area, the existence of which is confirmed by archaeological excavations. With Christianity, within the borders of the East Roman Empire, these ancient towns and cities flourished, some of them also becoming Episcopal seats (*Ulpiana*).

Established thoroughfares leading from the Adriatic littoral to Skoplje and further on to Thessaloniki and Constantinople, as well as the development of flourishing trade centers (*Prizren*) also made this area exceptionally important at the time of the founding of the independent Serbian state. When in 1219 Archbishop Sava Nemanjić established the independent Serbian church, several Episcopal seats were located in precisely the territory of the present-day Kosovo and Metohija (*Hvosno, Lipljan*). In ecclesiastical terms, this area gained importance when the seat of the Archbishopric was transferred from Žiča to the church of the Holy Apostles in Peć (around 1284); in economic terms, from the beginning of the organized exploitation of mineral wealth in Novo Brdo and Zvečan (second half of the 13<sup>th</sup> c.); and in political terms from the time of King Milutin (1282–1321), when the Serbian state started spreading southward. The castles of Serbian rulers and nobles (*Nerodimlje, Vučitrn*), the multitude of manor churches on noblemen's estates (*Mušutište, Rečane, the Tutić church in Prizren*) and of monastic dwellings (*the hermitage of Peter Koriški, Dobra Voda*), decorated with frescoes, are overshadowed by the grandiosity and beauty of the royal and imperial mausoleums built here from the beginning of the 14<sup>th</sup> century (*Banjska, Gračanica, Dečani, the Holy Archangels in Prizren*). The result of the successive expansion of the seat of the Archbishopric i.e. Patriarchate in Peć was a complex structure consisting of three temples, a joint narthex and southern paraclesseion.

The best painters of the time adorned the newly-built temples with murals and the rich monastery treasuries attest to the munificent donations of icons and precious liturgical vessels, surviving to this day despite repeated plunder.

The defeat of the Serbian army at Kosovo Polje in 1389 marked the beginning of the end of state independence which finally took place in 1455 with the fall of the last independent Kosovo territory – Novo Brdo – under Turkish rule. A full century later, with the reinstatement of the Peć Patriarchate, a specific system of ethnarchs was inaugurated in the Turkish Empire with the Patriarch assuming certain functions of ruler. The new artistic heights are attested to by the renovation of the old (*Gračanica, Budisavci, Peć*) and building and decoration of a series of new temples (*village churches in the area of Klina, in Velika Hoča, and in the districts of Sredska and Sirinić*). Despite difficult political and economic circumstances, important centers of literacy and in fact artistic workshops specialized in wall painting, icon-painting and carving sprang up. The end of this period is marked by the Great Migration under Arsenije Čarnojević in 1690, when the Serbian population, fearing Turkish reprisals, followed its Patriarch and fled to areas north of the Sava river, to Austro-Hungarian territory. Kosovo and Metohija were finally liberated from the Turks as late as 1912.

The material vestiges of different cultures encountered in this region include, in addition to Christian cult objects which best illustrate the artistic heights of the time, secular Orthodox facilities (*the wine cellar on the Dečani church estate, metochion in Velika Hoča, the Danilović log house in Ločani* as a rare ethnological example of an 18<sup>th</sup> century residential building), entire city centers active even today (*Prizren, Peć, Priština*), sacral and profane facilities of Islamic civilization (*mosques, medresas –Islamic religious schools, baths, residential towers*), and monuments of technical achievements (*the Vojinovičs' Bridge in Vučitrn, the Terzije Bridge near Đakovica*).

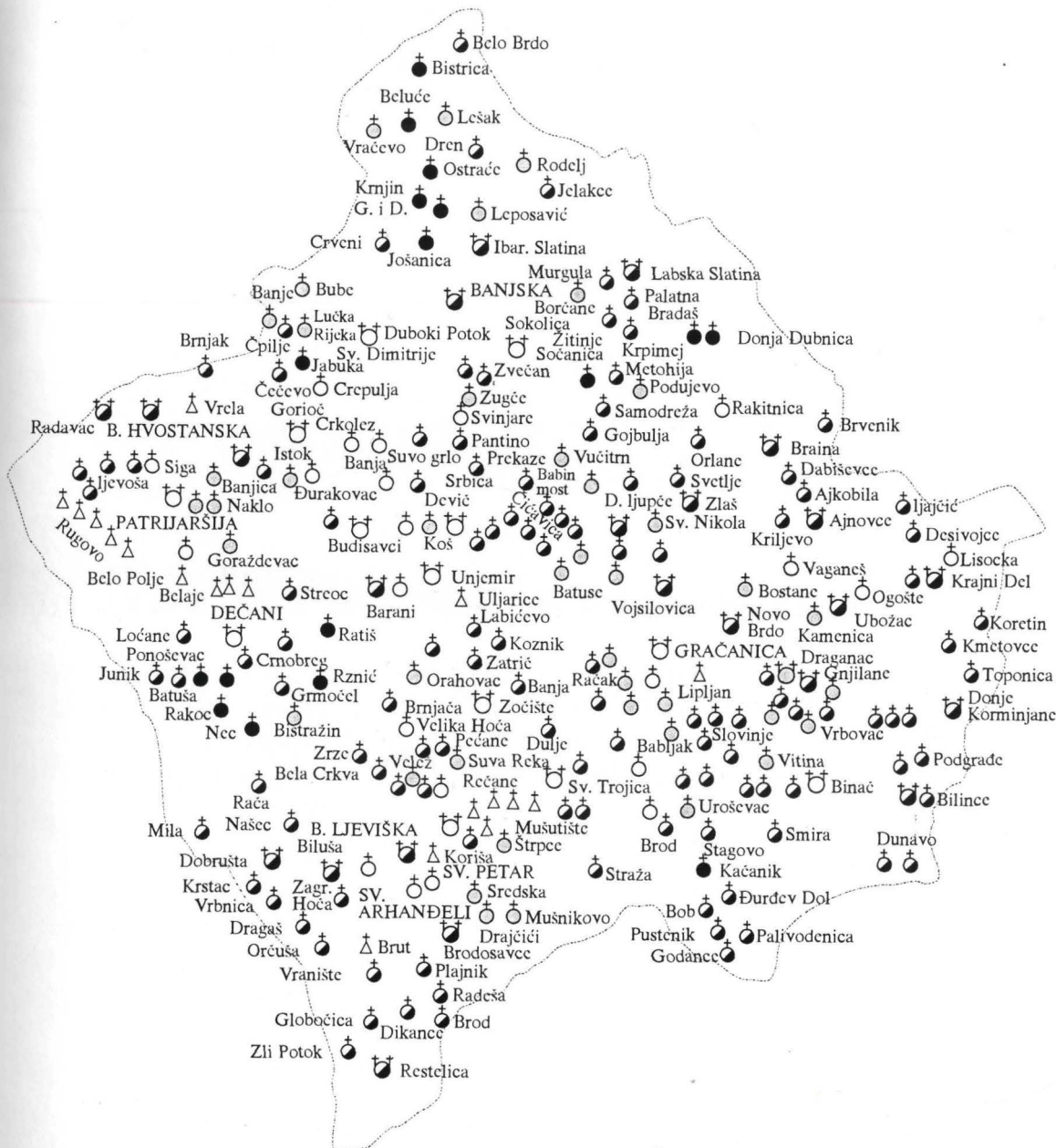
Nevertheless, not only in the region of Kosovo and Metohija, but also within the entire medieval Orthodox ecumenical space, the monasteries of *Gračanica, Dečani* (nominated for the World Heritage List), *the Peć Patriarchate* and *the Ljeviška Mother of God Cathedral church* in Prizren are without rival in beauty, artistic importance, and as singular centers of uninterrupted spirituality.

This publication is edited by the Institute for the Protection of Cultural Monuments of the Republic of Serbia, on the occasion of the Institute's 50<sup>th</sup> anniversary. In line with the present administrative division, our aim is to represent the part of the cultural heritage which – according to the Cultural Monuments Law – belongs to the category of Immovable Cultural Monuments of exceptional importance, as well as to point out the wealth of the monument heritage that is subject to government care.

Svetlana Pejić



# CHURCHES AND MONASTERIES IN KOSOVO AND METOHIJA



Monuments built before 1459:

- ⬦ Preserved monastery or convent
- ⬦ Monastery or convent in ruins
- ⬦ Preserved church
- ⬦ Church in ruins
- ⬦ Hermitage

Monuments built from 1459 up to 20<sup>th</sup> century:

- ⬦ Preserved monastery
- ⬦ Monastery in ruins
- ⬦ Preserved church
- ⬦ Church in ruins

according to: *Beogradske novine*



KFOR ZONES OF RESPONSIBILITY  
IN KOSOVO AND METOHIJA



## *Municipality of* **ZVEČAN**

*Zvečan fortress* – The medieval town of Zvečan is located in the vicinity of the confluence of the Sitnica and the Ibar, near Kosovska Mitrovica. It is located on a rocky conical hill overlooking the valley, in which important caravan routes crossed. It is not known when it was built. It was mentioned for the first time in connection with the border clashes between the Serbs and Byzantines on Kosovo Field between 1091 and 1094. There is also an inscription that Stefan Nemanja, after the victory over the Byzantines in 1170, ordered that thanksgiving and prayer for the successful outcome of the battle be held in the church of St George at Zvečan. By the end of the 14<sup>th</sup> century, Serbian rulers frequently succeeded each other at Zvečan. From mid-15<sup>th</sup> century the Turkish army occupied it occasionally until the 18<sup>th</sup> century when the fortress was deserted. The base of the Zvečan Fortress is adjusted to the terrain and has an irregular stretched shape. On the highest spot, i.e. the Upper Town, there are remains of the church of St George, a cistern and the main octagonal tower. There are several buildings of unclear use in the Lower Town. The ramparts of this part of the fortress are fortified with massive towers and the main entrance to the town was on the western side. Minor archeological excavations and conservation works were carried out in the 1957–1960 period.

► During the NATO bombing the area of the medieval city was damaged.

*Banjska Monastery* – The Banjska Monastery was built by King Milutin as his endowment and mausoleum between 1312 and 1316 on the site of an older shrine. The catholicon dedicated to St Stephen constitutes, by its architectural concept, the continuation of the architecture of the 13<sup>th</sup> century in Serbia. The monumental interior is composed of the one-nave naos



*Banjska  
Monastery,  
south view of  
the church*



*Banjska  
Monastery,  
remains of  
the refectory,  
14<sup>th</sup> century*





with a dome, altar space divided into three parts, choirs flanked by lateral chapels, narthex and high belfry, while the facades are decoratively built of three-coloured trimmed stone blocks. The church had an abundance of sculptural ornaments, most of which are not *in situ* today. Thus, for example, the figure of Virgin Mary with Christ, which used to be in the portal lunette between the narthex and the naos, is today in the church of the nearby village of Sokolica. Frescoes, which caused fascination with their beauty and the use of gold, have totally faded away, except the fragments of paintings in front of the western subdomical arch, where the busts of



*Sokolica  
Monastery,  
Virgin with  
Christ, for-  
merly in the  
portal lunette  
of the church  
in Banjska*

archpriests are partially preserved on several medallions. The impressive monastery complex included defence towers, an impressive refectory and a number of buildings altered many times during centuries. During the Turkish rule, a fortification was built on the ruins of the monastery, while the church itself was converted into a mosque. Archeological excavations began almost two decades ago and are still going on.

*Sokolica Monastery* – The church of *Bogorodičin Pokrov* (Virgin's Maphorion) at Boljetin is better known as Sokolica, named after the hill at whose foot it is located. It was built in the 14<sup>th</sup> or 15<sup>th</sup> century probably by a landlord from the area around the town of Zvečan. It achieved the rank of monastery probably thanks to the sculpture of the Virgin Mary with Christ which was brought there from the western portal of the Banjska Monastery in order to hide it from the Turks. The cult of the Sokolica Virgin has always enjoyed a great reputation among the people, regardless of their confession. A spacious narthex was subsequently added to the church of small dimensions, while a belfry was built between the two wars. It was built with neatly cut stone, with a shallow semi-ovaly arched apse. The facades, the northern one in particular, bear primitive drawings of people and animals as well as old inscriptions. Although the wall paintings were severely damaged during the Turkish rule, several representations have been preserved: *Christ Pantocrator* in the vault, *Assumption* on the western wall, *Liturgy of Archpriests* in the apse. Fragments of figures clad in lay clothes are visible on the southern wall representing possible founders. The church keeps three old and valuable books: a Russian Book of Psalms from the 17<sup>th</sup> century, "Zavomaje Ogledalo" in Bulgarian from 1816 and a Prayer Book from 1838. The architectural repairs and conservation works took place in 1995/1996. A new dormitory for the monks was built in the 1980s.

► The protection of this monastery (convent), which is still in function, is the concern of the Danish detachment of KFOR .

## RECOGNIZED CULTURAL MONUMENTS

- *Boljetin* – complex of Isa Boljetini's buildings, 19<sup>th</sup> century
- *Lovac* – remains of the St Panteleimon's church

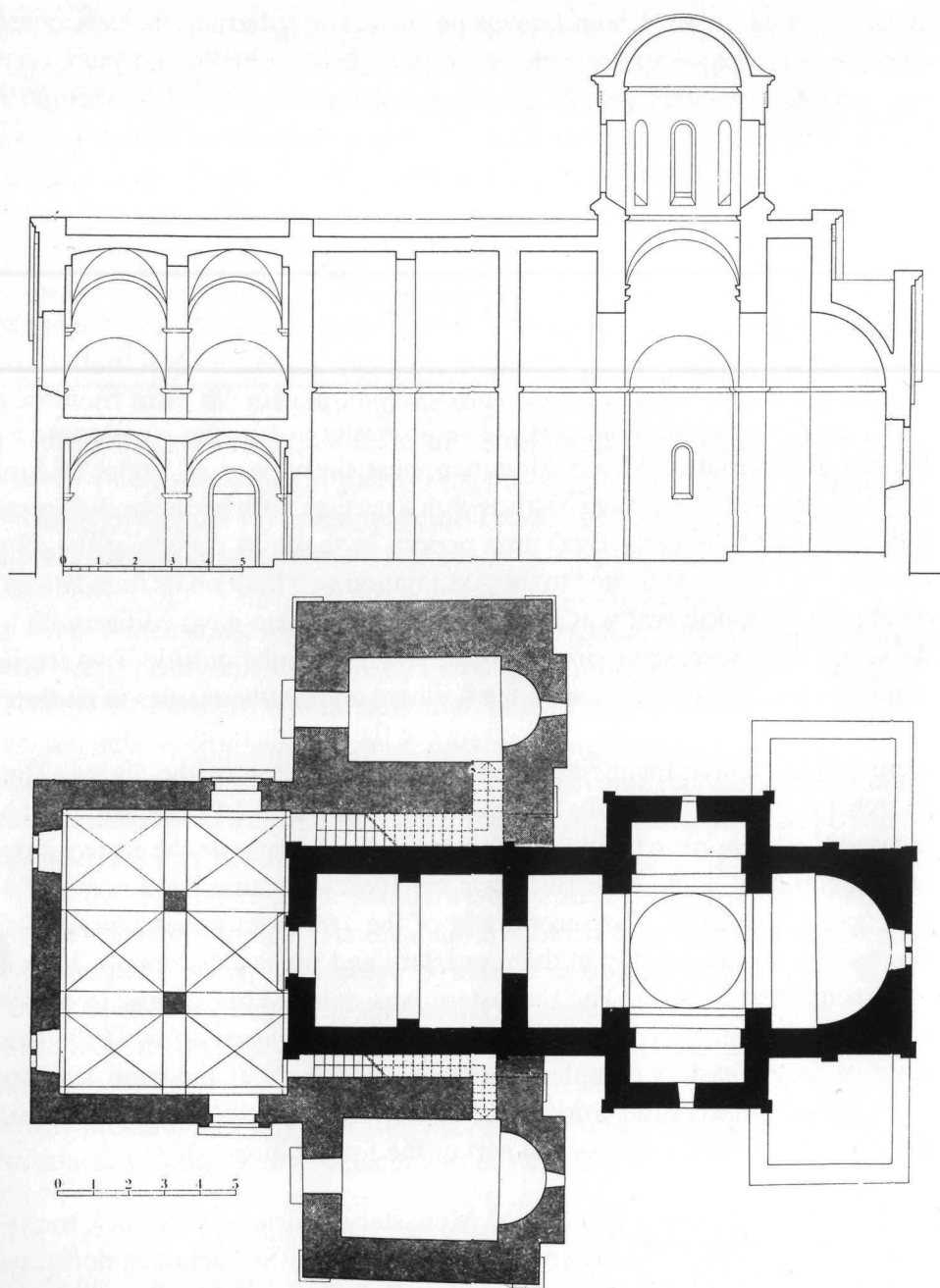


## *Municipality of* **ISTOK**

*Virgin Hvostanska Monastery* – The Monastery of Virgin *Hvostanska* is located at the foot of Mokra Mountain, near the village of Vrelo, 20 km north of Peć. The three-nave basilica with a narthex built by the mid-6<sup>th</sup> century belongs to the early Byzantine period. In the third decade of the 13<sup>th</sup> century, the church dedicated to the Assumption was built on its foundations where the bishopric seat was located. This was an one-nave edifice with a dome and altar apse, semi-circular inside and rectangular outside. Two small churches, parecclesions, were on the northern and southern sides of narthex and were, from the outside, masked by the flatly built surface. Two towers were erected above them rising higher than the dome of the shrine. The church belongs to the Raška architecture. In the mid-14<sup>th</sup> century, it was enlarged by a one-nave building with a semi-circular apse on the eastern side and a semi-oval dome. The Bishopric of Hvosno became the diocese of a metropolitan in 1381. The second part of the 16<sup>th</sup> century was a period of flourishing artistic activity in the monastery and the last Metropolitan Viktor was mentioned in 1635. The monastery was deserted and began to decay most probably at the time of *Velika Seoba* (Great Migration) in 1690. The ruins of the monastery complex were excavated in 1930 and from 1966 to 1970, when conservation works were carried out on the remains of church, the dormitories of the monks and part of the fortification.

*Gorioč Monastery* – The Gorioč Monastery (Gorioča, Ogorioč), metochion of the Dečani Monastery with the church of St Nicholas, dormitories of the monks and belfry, is located on Bela Stena (White Stone) above the little town of Istok. According to folk tradition, it was built by King Stefan Dečanski who consecrated it to St Nicholas as a sign of gratitude for healing his “burned” eyes at that place. However, since the same tra-





*Virgin Hvoštanska Monastery,  
ideal reconstruction of the church  
with marked construction stages*

dition is linked to a number of other toponyms it is not possible to establish for certain which place was really the endowment of the healed King. The old church of St Nicholas at Gorioč, most probably from the 14<sup>th</sup> century, is not preserved. It was renewed in the 16<sup>th</sup> and 18<sup>th</sup> centuries and at the beginning of the 20<sup>th</sup> century. The church of St Nicholas is a modest one-nave semi-ovaly vaulted building without wall paintings. It keeps 11 icons painted during the 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> centuries. The Monastery used to keep a rich collection of Serbian medieval books, including several Serbian manuscripts from the 14<sup>th</sup> and 15<sup>th</sup> centuries which the Russian Consul and historian A. Gilferding took from the Monastery. Today, they are kept in the Public Library in St Petersburg. During World War Two, the Monastery was used by Albanian fascists as a prison for Serbs and Montenegrins, arrested *en masse*. In the churchyard, the dormitories of the monks, the belfry and the fountain were restored.

► The security of this monastery (convent), which is still in function, is the concern of the Spanish detachment of KFOR.

*Djurakovac, Church of St Nicholas* – The little Djurakovac church has one nave, a semi-oval vault, an apse which is three-sided from the outside and semi-circular inside and a wooden narthex. It was built of trimmed and broken stone and limestone soaked in mortar and the roof is covered with stone blocks. It was erected on the foundations of an older building from the 14<sup>th</sup> century which is evidenced by the tombstone of a Danilo, possibly a founder, from 1362. It was completely renewed by the villagers headed by priest Cvetko in 1592 and was painted by “sinful Milija *zugraf* (painter)” as evidenced by the inscription above the entrance to the naos. The paintings are of average value for that era and were renewed in 1863. The architectural renewal also included the erection of a wooden narthex with the door decorated in shallow relief with the inscriptions of the names of founders and engravers. The roofs of the narthex and the altar are lower than the naos and the floor of the exonarthex is considerably below soil level. The shrine belongs to the group of cemetery churches similar to those in the Beli Drim valley and represents a rare combination of stone and wood. In its interior, imperial gates built during the transition from the 16<sup>th</sup> century to the 17<sup>th</sup> century are kept, as well as four big icons from 1630 and the manuscript *Bogorodičnik* (the book of poems about the Virgin) from the 16<sup>th</sup> century. In the graveyard surrounding the church, in its older part which stretches to the

new one, a tombstone with a deer can be noticed. Conservation works on the architecture, wall paintings and icons took place in 1968.

► The church suffered damages during the NATO bombing. In July 1999, after the arrival of the Italian detachment of KFOR, Albanian extremists tore down the church and the parish house was looted and burned down.

*Crkolez, Church of St John* – The Church of St John, built by 1355 in the old graveyard above the village of Crkolez, is the endowment of land-lord Radoslav (John as monk), buried in the shrine. It was mentioned in the charter of nun Jevgenija (Princess Milica) in 1395 which confirmed that Duke Novak and his wife Vidosava presented the church of St John as a gift to the Monastery of St Panteleimon on Mt. Athos (Holy Mountain). The building is a typical village one-nave church with a narthex and a semi-oval vault. The apse is five-sided from outside and there is a modest rosette on the western facade carved leveled with the surface of the wall. The paintings from the 14<sup>th</sup> century were repainted in 1672/1673 with a new layer of well preserved paintings executed by the most famous Serbian painter of the second half of the 17<sup>th</sup> century named Radul, during the rule of Patriarch Maksim. This is demonstrated by the fresco inscription on the southern window. Particularly interesting is the detailed representation of the *Last Judgment* with many sinners, who by their social status belong to the rural environment, as well as believers. The inscriptions are written in the vernacular, which is rare and therefore makes this fresco entity particularly valuable. Eight icons and Royal Doors from the old iconostasis are preserved. An exceptionally valuable old collection of manuscripts on parchment and paper dating from the 13<sup>th</sup> century to the 16<sup>th</sup> century was kept at Crkolez until 1955 when it was moved to the Dečani Treasury. Conservation and restoration works on the paintings took place in 1972/1973.

## RECOGNIZED CULTURAL MONUMENTS

- *Banjica* – remains of the classical and early Christian basilica, 6<sup>th</sup> century
- *Belica* – Church of St George, 14<sup>th</sup>–15<sup>th</sup> century ► burned down in the summer of 1999, after the arrival of KFOR ◄ remains of the church with the old cemetery, 14<sup>th</sup>–16<sup>th</sup> century
- *Dobruša, Vučar* – remains of the church with the cemetery, 14<sup>th</sup> century; the elementary school building – monument of the War of National Liberation (Second World War)



- *Žač* – stone bridge over the river Istok on the road to Budisavci, 17<sup>th</sup> century
- *Istok* – corn crib in the house of Radoje Djurić, 20<sup>th</sup> century; church of Sts. Peter and Paul, 1929. ► desecrated and burned down in the summer of 1999, after the arrival of the KFOR forces
- *Kaličani* – mosques from the 19<sup>th</sup> and 20<sup>th</sup> century
- *Koš* – villlage residential building with the granary and residential tower, 19<sup>th</sup> century
- *Ljubovo* – Church of St Basil of Ostrog, 19<sup>th</sup> century
- *Suvo Grlo*, Gradina or Gradište – two fortifications on two hills, 13<sup>th</sup>–14<sup>th</sup> century; remains of the fortified town with mine shafts, 14<sup>th</sup> century
- *Crni Lug* – remains of the church with the old cemetery, 16<sup>th</sup>–19<sup>th</sup> century

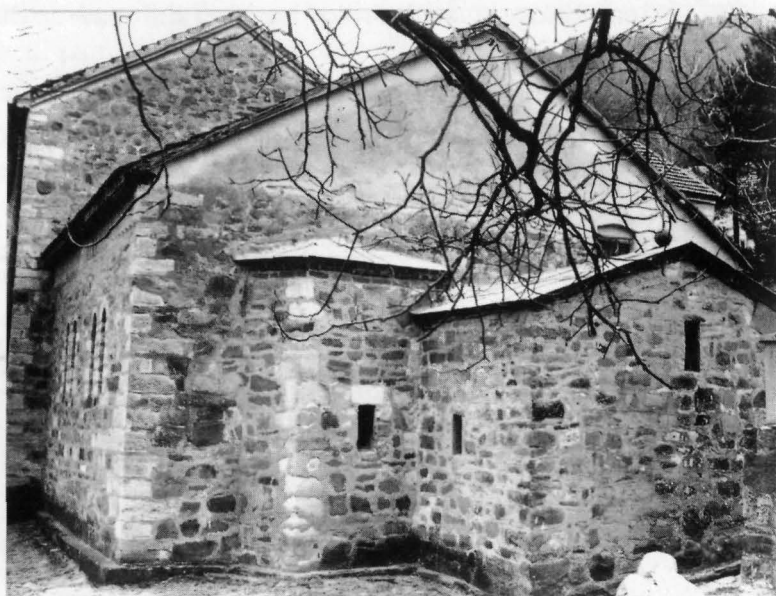


## *Municipality of* **SRBICA**

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*Devič Monastery* – In the Metohija region of Drenica near Srbica there is a monastery with church dedicated to the Presentation of the Virgin. Its present appearance is the result of many changes and enlargements during five centuries so that it is difficult to determine its original appearance without any excavation. The church itself is certainly the oldest part of the complex. It is a one-nave building covered with a semi-oval vault, with the apse three-sided from outside. A spacious parecclesion was built next to its northern facade in which the fragments of frescoes from the second half of the 15<sup>th</sup> century are preserved. The tomb of ascetic Joanikije Devički (died in 1430), a local saint who secured the cult place status of this monastery, is in a separate small parecclesion which is leaning against the

*Devič  
Monastery,  
east view of  
the church*



eastern wall of the church and northern parecclesion. After its renewal in 1578, undertaken thanks to Prior Pachomius and monk Longin, the church and parecclesion were painted. Fragments of paintings painted at the time are preserved in the church's apse as well as above Joakinije's tomb where the presentation of the Ascension is the most evident testimony to the inventiveness of the painter. The reputation that the monastery enjoyed in the 16<sup>th</sup> and 17<sup>th</sup> centuries due to its saint's relics was increased by its fruitful transcription school. The fact that it also managed to be active in the 19<sup>th</sup> century is evidenced by oil wall paintings painted after its renewal in 1863. It was destroyed during World War One and World War Two but renewed in 1950 and returned to active monastic life.

► Before the arrival of the French division of KFOR, the monastery was occupied by the KLA. Today, the security of this convent, which is still in use, is the concern of the Russian detachment of KFOR forces.

Experts visited the site and concluded that one part of the church roof had been damaged by a mortar attack, that the monastery had been looted and desecrated, the tombstone over the grave of St Joanikije of Devič had been broken and the mural paintings in the parekklesion had been damaged by scratching.

## RECOGNIZED CULTURAL MONUMENTS

- *Banja Rudnička* – landowner Rodop's Church of St Nicholas, before 1432, reconstructed in the 20<sup>th</sup> century ► mined in 1999, after the arrival of KFOR units
- *Gornji Obilić* – Roman necropolis
- *Leočina* – Church of St John, 14<sup>th</sup> century ► after the arrival of KFOR units, the church was torn down and the village cemetery was desecrated ◄ “Preobraška” (Transfiguration) church, 14<sup>th</sup> century; engraved cross in the Zdravko Šmigić's house, 14<sup>th</sup>–16<sup>th</sup> century
- *Rudnik* – Church of St George with cemetery, 16<sup>th</sup> century ► after the arrival of KFOR units, the church was partly torn down by explosives in August 1999



### *Municipality of* **VUČITRN**

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*Vučitrn, fortified castle* – The remains of the fortified castle are located in Vučitrn, on the right bank of the Sitnica river, in the northern-western part of Kosovo Field. According to the folk tradition, the castle belonged to Vojinovićs, 14<sup>th</sup> century Serbian landlords. Sources state that it was the castle of the Branković family between 1402 and 1426 where they received deputies and released charters. At the beginning of the 15<sup>th</sup> century, Vučitrn was an important town with a colony of merchants and business people from Dubrovnik. The Turks conquered the town in 1439 and, with a short interruption, held it until 1912. The fortification has square foundations. The preserved remains of ramparts are as high as 6 m. There is a tower only in the centre of the eastern rampart and it is known as Vojinovićs' Tower. It has square foundations and is built with trimmed stone arranged in regular horizontal rows. The wooden staircase at the level of the first storey led to its interior. The fortified castle in Vučitrn has not been excavated and no conservation works have been carried out there.



*Vučitrn, Vojinovićs' bridge* – The oldest preserved stone bridge in Serbia, built at the end of the 14<sup>th</sup> century or at the beginning of the 15<sup>th</sup> century, originally crossed the Sitnica river along the old Dubrovnik-Skoplje road. According to folk tradition, the founders of the bridge were the Vojinović brothers, nephews of Emperor Dušan, whose residence was in Vučitrn. Due to the natural change of the course of the Sitnica river the bridge lost its river and due to its filling in it also lost its original length. It is asymmetric, with a main arch span of about 13 m, length of over 135 m, and road width of almost 5 m. Five arches, refracted on top, are certainly older parts of the bridge, while four semi-circular arches were built subsequently. Polychromy was achieved by the alternate arrangement of neatly trimmed blocks of reddish and gray stone. The Vojinovićs' Bridge in the centre of Vučitrn is first-class evidence of medieval architectural skill. Conservation works have not been carried out so far although the condition of the bridge requires repairs as soon as possible.

#### RECOGNIZED CULTURAL MONUMENTS

- *Vrnica, Selište* – archeological site, 2<sup>nd</sup>–6<sup>th</sup> centuries
- *Vučitrn* – Turkish bath, 15<sup>th</sup>–16<sup>th</sup> century; Gazi Ali-beg's Mosque, 17<sup>th</sup> century; old town center, 19<sup>th</sup> century; Mustafa-beg's tombstone, 19<sup>th</sup> century
- *Gojbulja* – remains of the Church of St Paraskeve with cemetery, 16<sup>th</sup> century ▶ a new church was built in 1986 on the foundations of the old one; after the arrival of KFOR troops in June 1999, the church was demolished and burned down
- *Donje Stanovce, Ligata* – remains of the Roman castle, 3<sup>rd</sup>–4<sup>th</sup> century
- *Dubovac, Čečan hill* – archeological site, 5<sup>th</sup>–6<sup>th</sup> century
- *Novo Selo* – remains of the Roman castle, 3<sup>rd</sup>–4<sup>th</sup> century; hamlet of Sрниšte, locality Gornji Jorgovan, 10<sup>th</sup>–15<sup>th</sup> century
- *Samodreža, locality Gradina* – prehistorical settlements from the Late Bronze Age and Early Iron Age, 11<sup>th</sup>–6<sup>th</sup> century B.C; remains of the fortified town, the Middle Ages; church of St Lazar, 14<sup>th</sup> century, reconstructed in 1932. ▶ after the arrival of KFOR troops, the altar screen was burned and the treasury was devastated. Immediately after that the church was mined and torn down
- *Strovce, locality Gradina* – remains of the prehistorical, classical and medieval fortified site
- *Čerimičiči, Selište* – archeological site, 3<sup>rd</sup>–4<sup>th</sup> century



## *Municipality of* **PEĆ**

*The Patriarchate of Peć, monastery* – The Monastery of the Patriarchate of Peć is located right at the entrance of the Rugova gorge near Peć. The complex of the Peć churches is the spiritual seat and mausoleum of Serbian archbishops and patriarchs. The temple of Holy Apostles was built by Archbishop Arsenije I in the third decade of the 13<sup>th</sup> century. He was also responsible for the painting of the church around 1260. Archbishop Nikodim built the temple of St Demetrios next to the northern side of the



*Patriarchate  
of Peć  
Monastery,  
south view of  
the churches*



*Patriarchate of Peć Monastery,  
Church of the Virgin Hodegetria,  
northwest area of the interior*



Church of Holy Apostles between 1321 and 1324, while Archbishop Danilo II built the churches dedicated to the Virgin Hodegetria and St Nicholas on its southern side. He also built the monumental narthex in the shape of a magnificent open porch in front of the western facades of the churches of St Demetrios, Holy Apostles and Holy Virgin Hodegetria. At the time of Patriarch Makarije, the elegant openings with dual arcades were walled up. An entire history of styles of medieval wall painting can be seen on the walls of the Peć churches. The Church of Holy Apostles was also decorated around 1300, then around 1350 and 1375 and twice in the 17<sup>th</sup> century. The Church of St Demetrios was painted for the first time at the time of Patriarch Joakinije, around 1345, and the new layer of frescoes was painted by Georgije Mitrofanović around 1619–1620. The Church of the Holy Virgin Hodegetria was painted before 1337, while its narthex was painted in the 14<sup>th</sup> and 16<sup>th</sup> centuries. The Church of St Nicholas was painted by painter Radul in 1673/1674. The Monastery is under permanent conservation protection.

► According to experts who visited the site on 5<sup>th</sup> and 6<sup>th</sup> July 2001, the acts of war in the immediate vicinity of the monastery had not endangered the stability of the complex. The Italian detachment of KFOR currently guard the monastery.



*Patriarchate  
of Peć  
Monastery,  
Church of  
the Holy  
Apostles,  
Deesis, 13<sup>th</sup>  
century*



*Peć, Bajrakli Mosque* – This is located in the town centre. The precise date of its construction is not known, but it is believed to have been built in the first decades of the Turkish occupation, i.e. in the second half of the 15<sup>th</sup> century. It is called the main mosque in the town because by flying its banner on the minaret it determines the time when other mosques should begin their prayers. It is a monumental edifice with an octangular dome, 11.65 m in diameter, leaning on pendentives above the central area. The top of the calotte is 13.5 m above the floor. In front of the entrance to the central area there is a high open porch with three cupolas leaning on lateral walls and four columns linked by arches. The high, slender polygonal minaret leans on the main dome. The high *mihvil* (gallery), elevated above the entrance, leans on the columns with capitals and stretches along the entire wall. Its fence is richly decorated with ornamental carvings, while the supporting arches are painted with floral ornaments. The *Mihrab* (central preaching niche) is marked by a shallow niche, while the *mimbar* (pulpit), in the south-eastern part of the mosque, is built of marble and has monumental dimensions. Especially interesting is the fountain with a carved floral medallion and symbols of the Moon and stars as well as tablets with Arabic inscriptions. The cemetery also has some interesting carved items. Of particular importance is the sarcophagus of Hajri-beg Miralaj with a relief of heraldic meaning, floral ornaments and the representation of weapons and insignia.

► During the NATO bombing the mosque suffered certain damage.

*Goraždevac, St Jeremiah church log-cabin* – The church log-cabin of St Jeremiah, near Peć, is the oldest church of that kind in Serbia. It was dated back, on the basis of the Royal Doors, to the end of the 16<sup>th</sup> century or the beginning of the 17<sup>th</sup> century. According to folk tradition, it was built by Srbljaci, the oldest tribe in that area. Since this was the name for the inhabitants in the upper course of the Lim river who were expelled from their homes and settled in Metohija in 1737/1738, this church might have been built at the end of the fourth or the beginning of the fifth decade of the 18<sup>th</sup> century at the earliest. The church has modest dimensions, with shallow foundations and very simple architecture. It has a rectangular base, with a two-sided apse as the result of cutting two acute sides. The roof is low and covered with heavy stone blocks. The interior is divided into narthex, main church and the altar area. Partitions are built in the walls in the same manner as that in which the whole church is built. The

floor is made of irregular stone blocks, while the ceiling is flat and made of boards. Attention is drawn by two small openings in the boards in the shape of a Greek cross and double six-leaf rosette. Movable property mentioned in the literature is no longer in the church. For the period when it was built this is the oldest church, and by its location the only church log-cabin outside the main church log-cabin area. Detailed restoration and conservation works were carried out in 1968.

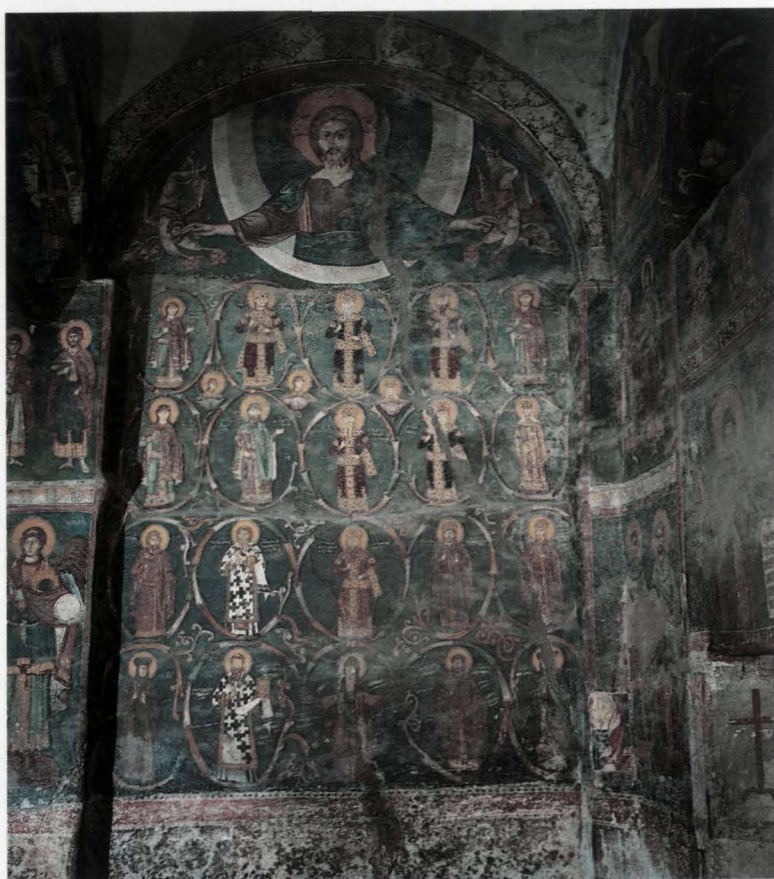
## RECOGNIZED CULTURAL MONUMENTS

- *Belo Polje* – Church of the Virgin, 16<sup>th</sup>–18<sup>th</sup> century ► after the arrival of KFOR troops in June 1999, the church was desecrated and demolished.
- *Bučane* – old cemetery of the Stojković family, 18<sup>th</sup> century
- *Vranovac* – archeological site from the late Iron Age and early Byzantine period, 8<sup>th</sup> century B.C. and 6<sup>th</sup> century A.D.
- *Dobri Do* – archeological site from the late Iron Age and early Byzantine period, 8<sup>th</sup>–5<sup>th</sup> century B.C. and 6<sup>th</sup> century A.D.
- *Kruševac* – archeological site from the classical and early Byzantine period, 2<sup>nd</sup>–6<sup>th</sup> century
- *Kruševo* – church with a tombstone, 14<sup>th</sup> century ► after the arrival of KFOR troops, the church was damaged and partly burned down
- *Ljevoša, Idvorac* – remains of the fortress, 13<sup>th</sup>–14<sup>th</sup> century; remains of the church of St Demetrios in Metina livada, 14<sup>th</sup> century; Ždrelnik – remains of the fortified site with the well, 13<sup>th</sup>–14<sup>th</sup> century; remains of the church of St George, 14<sup>th</sup> century; remains of the church of St Mark, 14<sup>th</sup> century; remains of the church of St Nicholas, 14<sup>th</sup> century; old cemetery in “Savova livada”, 17<sup>th</sup> century
- *Ljutoglava* – on the hill near the village – remains of the fortified town, 13<sup>th</sup> century
- *Paskalica* – remains of the Paskalija church, 13<sup>th</sup> century
- *Peć* – archeological site Gradina from the late classical period, 3<sup>rd</sup>–4<sup>th</sup> century; Bajrakli – Ružica Mosque, 16<sup>th</sup> century; Halil-beg’s tombstone, 16<sup>th</sup> century; old patriarchate cemetery, 16<sup>th</sup>–19<sup>th</sup> century; old city center, 19<sup>th</sup> century ► damaged during the NATO bombing ◄ Jašar-pasha’s house, 19<sup>th</sup> century; old city tower and *haremluk* (women’s section in a muslim house), 17. novembar st., 19<sup>th</sup> century; Tahir-beg’s house, 19<sup>th</sup> century; residential towers of Čamil Limani in 28 Bore Vukmirović st., in 61 Bore Vukmirović st., of Janićije Jokić in 24 Borisa Kidriča st. and of Mihailo Jovanović in 7 Djure Salaja st., 19<sup>th</sup> century; Šeremet tower and the tower water-mill, 19<sup>th</sup> century; Hadži Zeka’s mill complex, 19<sup>th</sup> century; building of the Albanian language Elementary school, 19<sup>th</sup> century; Ali pasha Gusinje’s tomb-



stone, 19<sup>th</sup> century; collection of the folk costume of the Begoli family, 19<sup>th</sup>–20<sup>th</sup> century; Hadži-Zeka's tombstone, 20<sup>th</sup> century; National Hero Ramiz Sadiku's birth house, 85 Ramiza Sadikua st.; National Hero Bora Vukmirović's birth house, 17 Prvog maja st.; National Hero Miladin Popović's birth house, 50 M. Popovića st.

- *Plavljane* – old cemetery, 16<sup>th</sup>–18<sup>th</sup> century
- *Radavac* – caves of Radavac, prehistorical archeological site
- *Rugovo's gorge* – cave hermitages, 13<sup>th</sup>–14<sup>th</sup> century ▶ burned and desecrated
- *Rugovo's mountains* – Hajla, Štedin, monument of the War of National Liberation (Second World War)
- *Siga* – Church of St George (Demetrios), 16<sup>th</sup> century, reconstructed in the 20<sup>th</sup> century ▶ after the arrival of KFOR troops, it was completely destroyed in July 1999
- *Crni vrh* – Livade above the vineyard, monument of the War of National Liberation (Second World War)



*Patriarchate  
of Peć  
Monastery,  
narthex,  
Nemanjić  
Family Tree,  
14<sup>th</sup> century*





## *Municipality of* **KLINA**

*Beli Drim monasteries and churches* – This part of the Beli Drim valley (whose administrative seats today are Klina of Metohija and Mališevo) is an area where material traces of life can be reliably followed throughout the entire Middle Ages and the period of Turkish rule in the Balkans. One of the first local Serbian ascetics of the early 13<sup>th</sup> century, Saint Petar Koriški, was born, entered the monastic order and began his ascetic life precisely in this area. In the Beli Drim basin, monastic life in mid-14<sup>th</sup> century was organized under the auspices of Dečani (Dobra Voda, Dolac), while the rich district villages (Čabići) belonged to the Dečani lands. The mention of their names in *hrisovuljas* (official documents with a gold seal), which have remained unchanged to the present day, is the best proofs of the continuity, of intensive, creative life in this part of Metohija. Later on, in changed political and historical conditions, these activities did not lose their intensity. Adjusted to new conditions, they were expressed in more reduced forms and the more modest artistic achievements of the local patrons, most frequently local villagers (Drsnik, even two churches in tiny Pogradje, as well as Kijevo and Mlečane, today in the municipality of Mališevo). It is a noble task to preserve them in their diversity, for future generations.

*Dobra Voda, Monastery* – The barely accessible crest near the village of Dobra Voda (Unjemir) over the Klina river is most probably the place where ascetic Petar Koriški became a monk in the 13<sup>th</sup> century. A one-nave stone church of Sts Peter and Paul as a metochion of the Dečani Monastery was erected there in the 1340s. It had a dome on free columns and pairs of built semi-circular niches on the lateral walls. The cultural ornaments on stone bases and capitals in the late Gothic style, as well as the way in which it was built testify that it was constructed by coastal masons. Paint-

ed fragments of three standing figures are sufficient to show that they were most probably painted by painters of the stylistic orientation that represents the paintings of the Dečani church. During the great renewal in the second half of the 16<sup>th</sup> century, the old church was converted into a narthex and enlarged by a modest one-nave church with semi-circular apse, while a spacious storeyed exonarthex was added onto its western side. Wall paintings decorated only the apse and lunettes. At a certain period of time, a monastery was built around the church which is evidenced by the remains of massive walls, towers and entry gate. This magnificent edifice, with layers representing many eras, is today in ruins although minor conservation works took place in 1966–1967.

► After the arrival of the Italian detachment of KFOR, the remains of this monastery were damaged.

*Dolac, Church of the Presentation of the Virgin* – According to archeological data, there was already a monastery on the elevation above the village of Dolac in the 14<sup>th</sup> century. The Turkish census of 1455 mentioned the names of its three monks. The great renewal of the monastery at the end of the 16<sup>th</sup> century and in the first decades of the 17<sup>th</sup> century is evidenced by the stone remains of the fence wall, tower, entry gate and the fountain, while the storeyed dormitories of the monks are certainly of a later date. A small one-nave church with semi-circular apse is located in the centre of the churchyard. Its only architectural decoration is the arch leaning against consoles which have the contour of the dome on the transversal facades. It has recently been noticed that there are even three chronologically different groups of wall paintings within the church. The oldest, in the zone of standing figures on the western and northern walls, could date back to the transition from the 14<sup>th</sup> century to the 15<sup>th</sup> century and, according to the stylistic characteristics, they are attributed to the famous Zrze workshop of monk Makarije. The frescoes in the eastern part of the church date back to the end of the 15<sup>th</sup> century or the beginning of the 16<sup>th</sup> century, while the third phase is dated back to 1619/1620. There usual founder's inscription is absent, but the names of contributors are written beside the frescoes whose painting they paid for. Minor archeological excavation was carried out in the complex in the 1993–1995 period and necessary conservation works on frescoes took place in 1991.

► The church had been demolished and burned, but after the arrival of the KFOR forces, it was mined and torn to ground in August 1999.



*Dolac, southeast view of the Church of the Presentation of the Virgin*



*Dolac, appearance of the monastery after destruction*



*Drsnik, Church of St Petka* – Today, a small church is located in the centre of the village dedicated to the popular *skoropomoćnica* (one who helps immediately) St Paraskeve. Its outer facades are plastered. The church has a stone socle of roughly arranged stone and a two-guttered roof covered with stone blocks. The one-nave shrine with undivided space is vaulted by the semi-oval vault along its length. The alter apse, having an outer irregular semi-circular shape represents from within a deep semi-circular niche which took over the function of the Holy Table. The diakonikon and prothesis have niches of rectangular shape on the walls along their length and semi-circular niches on the eastern wall. Two narrow windows – one on the southern and the other on the apse wall – provide light to the interior. Wall paintings are preserved only on lower surfaces including – besides the standard altar contents – the zones of the socle, standing figures, frieze with saints' busts on medallions and scenes from the cycle of Great Feasts with added chosen pictures from the cycle of the Passion of Christ. As to the style, the frescoes show sure drawing and a variety of colours; since they are technically at an enviable level they were the work of an experienced art workshop. Since there are no historical data about the church, it is dated back to the 1570s on the basis of the characteristic wall paintings.

► During the NATO bombing the church was damaged, and after the arrival of KFOR forces, it was badly damaged by explosives and burned.



*Drsnik,  
Church of  
St Petka,  
appearance  
after fire*

*Pogradje, Lower Church* – The cemetery church, today dedicated to Holy Anargyroi Cosmas and Damian, most probably originally had St Nicholas as its patron saint, while, subsequently, the villagers gathered there on the holiday of St Demetrios. The modest one-nave and semi-oval vaulted space is without narthex and with semi-circular niches, marking the prothesis, altar apse and diakonikon. From the outside, the altar apse is semi-circular. The only entrance with arch and lunette is on the western wall, while the three remaining facades have a small window without ornaments. The architectural characteristic of this church is the elevated floor to the level of solea (elevated part in front of the altar) by one step. The preserved fresco fragments indicate that the approximate time of its building can be considered as the second half of the 16<sup>th</sup> century. Today,



*Pogradje, northwest view of the Lower Church*

wall paintings include the zone of standing figures and some compositions from the cycle of the Great Feasts. As to the style, the drawings and the bright colours of the paintings are of standard quality and indicate the average talent of an anonymous painter. Having been ruined for a long time, the church was renewed during extensive restoration works in the 1964–1967 period, domed and covered with a two-guttered roof with stone blocks, while the wall paintings underwent conservation and were cleaned of layers of soot and salt.

► After the arrival of KFOR, the church was desecrated and burned.

*Pogradje, Upper church* – At least three construction phases can be recognized among the remains of a big temple at Pogradje called by the villagers Holy Anargyroi (doctors who healed free of charge). The oldest part is the church in the narrow sense of the word – a one-nave naos with arches leaning against the longer walls and the apse preserved in traces. The narthex, built subsequently, has an almost square foundation and is preserved to the height of the beginning of the vault. The remaining wall paintings present unmarked standing figures of saints in the richly decorated clothes. Although small, the fragments lead to a possible conclusion that they were painted by the same painters who painted in the nearby Lower church, so that this phase could date back to the second half of the 16<sup>th</sup> century. The third construction phase is represented by part of the wall with a rectangular niche leaning against the western corner of the northern facade of narthex. Since the wall has not been archeologically explored, nothing can be said for certain about its original shape and use.

*Čabići, Church of St Nicholas* – The medieval settlement of Čabići was the biggest village of the Dečani estate mentioned in *hrisovulje* (official documents with a gold seal) in mid-16<sup>th</sup> century. A modest, one-nave, semi-oval vaulted church built with trimmed stone and covered with stone flags on a two-guttered roof was erected there at the end of the 16<sup>th</sup> century or at the beginning of the 17<sup>th</sup> century. The only ornament decorating the eastern and western facades is a slightly raised arch marking the contour of the dome. The altar apse is three-sided from outside and semi-circular in its interior, while the prothesis and diakonikon are replaced by pairs of niches. The iconostasis was built subsequently with two entrances to the altar. It was built to the height of the dome and had icons on a board. There





*Čabići, northwest view of the Church of St Nicholas*



*Čabići, Church of St Nicolas, appearance after destruction*

is one narrow window on the apse and on the southern wall. The interior is decorated by frescoes with a repertoire which, above the zone of standing figures, represents the cycles of the Great Feasts and the life of the patron. Judging by its bright colours, insecure drawing and the miniature proportions of figures, the paintings were painted by a painter of modest talent, more inclined to iconography, in the first decades of the 17<sup>th</sup> century. Icons, which were kept in the church until recently, are of higher artistic value than the wall paintings. The narthex, which was built subsequently, is today in ruins. Architectural conservation works and the cleaning of paintings were carried out in 1968.

► After the arrival of the Italian troops of KFOR, the church was desecrated, burned and mined.

*Budisavci, Church of Christ's Transfiguration* – The church dedicated to Christ's Transfiguration was built in the village of Budisavci, 17 km east of Peć, in the 14<sup>th</sup> century. It is not known whether it was the endowment of a landowner or whether the founder was King Milutin, as can be assumed on the basis of the partially preserved inscription on a stone tablet built into the eastern side of the apse. Tradition even relates this shrine to the sister of King Stephen Dečanski. The edifice has exceptionally harmonious proportions, with the foundation in the shape of a Greek cross with the apse three-sided from the outside, dome and narthex which, originally, was lower than the existing one from the 19<sup>th</sup> century. It was built with the alternate use of stone and brick, arranged in a decorative manner on certain parts. The original paintings were completely destroyed and the church was partially in ruins. The monastery was restored in 1568 under Patriarch Makarije. That period left us frescoes whose characteristic is sure drawing and rich colours, while the representation of founder Makarije is certainly one of the most beautiful portraits of Serbian painting of the 16<sup>th</sup> century. During the following centuries, various alterations were carried out on the Budisavci church as the metochion of the Patriarchate of Peć Monastery, both on the church and other monastery buildings. A special treasure of the Budisavci treasury is the icon of the patron saint of the shrine dating from the end of the 14<sup>th</sup> and beginning of the 15<sup>th</sup>.

► The Italian detachment of KFOR currently guards this monastery (convent), which is still in use.



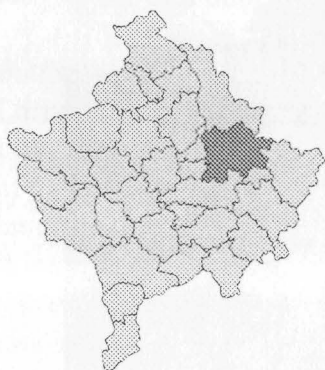
*Budisavci, east view of the church of Christ's Transfiguration*

#### RECOGNIZED CULTURAL MONUMENTS

- *Veliki Djurdjevik* – remains of the church, 14<sup>th</sup> century
- *Dolac* – remains of the church from the 15<sup>th</sup> century with the old cemetery



- *Drsnik*, locality Gradine – classical and early Byzantine fortified site, 2<sup>nd</sup>–6<sup>th</sup> century; locality Podvodno polje – *villa rusticae* from the Roman period; locality Čelije – classical period; locality Zucajsko groblje, medieval necropolis
- *Klinovac*, locality Gradina – remains of the medieval fortified town
- *Pogradje*, Gradište – remains of the fortified town, 14<sup>th</sup> century
- *Svrhe Volujačke* – remains of the church, 14<sup>th</sup> century
- *Sićevo* – Church of St Nicholas, 16<sup>th</sup> century
- *Uljarice* – hermitage with church, 13<sup>th</sup>–14<sup>th</sup> century
- *Štupelj* – remains of the Church of the Virgin, 14<sup>th</sup>–15<sup>th</sup> century



## *Municipality of* **PRIŠTINA**

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*Ulpiana* – The remains of the Roman and early Byzantine Ulpiana occupy the area of 35 ha and are located on the Gradina site near present-day Gračanica. A 4m cultural layer was discovered on this multi-layer site. The ramparts of the Roman town had an irregular quadrangle foundation. Necropolises were located to the north and west of the town, while the fortress with a square foundation was on the northern-eastern side. The birth of the town is connected with Trajan's rule (98–118). The original small mining settlement became a town with the status of Roman municipality. Ulpiana became the bishopric centre early; the synod at Serdica in 343 was also attended by its Bishop Makedonijus. After the renewal of the town undertaken by Iustinian in mid-6<sup>th</sup> century the town was called Iustiniana Secunda. The town was completely destroyed in the attacks by the Avars and Slavs at the end of the 6<sup>th</sup> century and the beginning of the 7<sup>th</sup> century. Sounding archeological excavations begun in 1953 (followed by

conservation works) and the following parts of classical Ulpiana were discovered: one-nave basilica with a crypt in the northern-western part of the settlement; the remains of two spas; parts of the mosaic floor of a building; part of stylobate of a classical temple; town gate with towers and the beginning of the main street (*cardo*). In the northern necropolis, tombs constructions, a memorial with a big marble sarcophagus and the remains of mosaic floor with donor's inscription were discovered.

*Gračanica Monastery* – The Church of the Assumption in the Gračanica Monastery, the endowment of King Milutin, was built in the second decade of the 14<sup>th</sup> century. It has the shape of a five-dome building with the foundation in the shape of the developed cross-in-square and thus belongs to the group of the first-class architectural achievements of the epoch. The outside narthex was built in the mid-16<sup>th</sup> century. Mihailo and Evtihije,



*Gračanica Monastery, south view of the church*





*Gračanica  
Monastery,  
King Milutin -  
founder with  
the church  
model*



famous painters from Salonica, completed the paintings by 1321. Divine Liturgy, prophets and evangelists are painted in the central dome below the painting of Christ Pantocrator. The cycles of Great Feasts, Passion of Christ, Miracles, Parable, Christ's Comings after Ressurrection, scenes from the Virgin's life, St Nicholas and Menologion are painted in the naos. Eucharist and Old Testament subjects are represented on the altar. Milutin and his wife Simonida, a Byzantine princess, are painted as rulers by God's will since the angels bring them crowns from heaven. The Nemanjićs' genealogical tree and the Last Judgment are painted in the narthex, while fragments of frescoes painted in the 14<sup>th</sup> century and around 1570 are pre-

*Gračanica Monastery, frescoes in the dome*





served in the outside narthex. In addition to the compositions of the cycles of Ecumenical Synods, Akathistos Hymn and Baptism, there are also portraits of Serbian archbishops and patriarchs and a painting of the funeral of the Gračanica Metropolit Dionisije. The Gračanica treasury was destroyed in fires between 1379 and 1383. Today, the monastery keeps a significant collection of icons, the oldest one being the icon of Christ the Merciful from the 14<sup>th</sup> century, unique in its dimensions (269 cm x 139 cm). Continuous conservation works on the architecture and paintings are carried out.

► Cracks have emerged in the foundations of the church as the result of the bombs which fell in the immediate vicinity of the monastery during the NATO bombing, as well as the result of shelling by the KLA.

*Gračanica Monastery, St John the Baptist*



*Priština, Gazimestan – memorial complex* – The historical area of the Kosovo Battle which took place in 1389, i.e. the central site of the clash between the Serbian and Turkish armies, is a unique whole consisting of the monument to the Kosovo heroes in the shape of medieval tower built in 1953 and designed by Aleksandar Deroko, Murat's turbeh (flag bearer), and Gazimestan (Barjaktar's turbeh). The area of Gazimestan, Plandište, Treševina and Lazarevo memorial complex borders the Bakšija area to the north; the Brnjica river to the north-east; and the town of Donja Brnjica and the Ravnište area to the east; the Orlovic area and town to the south; and the Široko Polje and Mazgit areas with the town of Gornji Mazgit to the west. The road to Priština on the western side partially borders and partially passes through the area. The central place is the tower, 25 m high, whose interior is inscribed with verses of the Kosovo Cycle. There is a platform on the the tower overlooking the site of the Battle of Kosovo. On the occasion of the celebration of the sixth centenary of the Battle, art applications in cast bronze symbolizing the jubilee years were made around the tower. A white monolith marble column with the text by Despot Stephen Lazarević was erected in the vicinity of the monument.

► During the NATO bombing, the area of the memorial complex was damaged. After the arrival of the KFOR units, the commemorative monument was desecrated and damaged by mines.

*Priština, Imperial Mosque* – The mosque of Sultan Mehmed Fatih or the Imperial Mosque is located in the town centre. The inscription above the portal says that it was built in 865 according to the Hegira Islamic system of measuring time, i.e. in 1460/1461, eight years after the fall of Constantinople, the year when typology elements were taken from Aya Sofia which determined the most frequent (Osmanli-Brus) type of mosque building on our soil – one-storey edifice with a dome. By its sharp and peaceful proportions, with little decoration both outside and inside, and a dome with diameter of 13.5 m, slender minaret, porch with three refracted arches and three cupolas – it has all the values of monumental objects created in the early period of the Islamic architecture in Serbia. It is built with stone blocks. The simplicity of plastic works was fully expressed in the shaping of the portal and windows and in the decoration of mihrab, mahvil and other elements in its interior.



## RECOGNIZED CULTURAL MONUMENTS

- *Badovac* – remains of the Vojsilovica Monastery, 14<sup>th</sup> century; Novo Selo – remains of the cemetery church, 16<sup>th</sup> century
- *Balabane* – remains of the church, 14<sup>th</sup>–16<sup>th</sup> century
- *Veletin* – old town, 14<sup>th</sup> century
- *Gornja Brnjica* – old cemetery with church, 19<sup>th</sup>–20<sup>th</sup> century ▶ the church suffered damage during the NATO bombing
- *Gračanica*, section Bašče, locality Gladnice – settlements from the neolithic, aeneolithic and Iron Age, 6<sup>th</sup>–3<sup>rd</sup> milenijum B.C.; late classical settlement, 3<sup>rd</sup>–4<sup>th</sup> century; Slavic necropolis, 6<sup>th</sup>–8<sup>th</sup> century; Monument to the Old Serbian Warriors 1914/1918.
- *Graštica*, locality Ravne Njive – necropolis, 13<sup>th</sup>–9<sup>th</sup> century B.C.
- *Donja Brnjica* – archeological site “Polje Urni”, necropoles from the Bronze Age, 15<sup>th</sup>–9<sup>th</sup> century B.C.
- *Donje Matičane* – Slavic necropolis, 10<sup>th</sup>–11<sup>th</sup> century
- *Laplje Selo* – Čača's water mill, 19<sup>th</sup> century; church of St Paraskeve, between the two World Wars
- *Mazgit* – Murat's turbeh, 14<sup>th</sup>–20<sup>th</sup> century; Miloš Obilić Commemorative Monument, 20<sup>th</sup> century
- *Pomazatin* – Church of the Prophet Elijah, 1937 ▶ after the arrival of the KFOR units, the church was looted, burned and partly destroyed by mines in the summer of 1999; during the night between the 16<sup>th</sup> and 17<sup>th</sup> of July 2000, it was totally destroyed by explosives
- *Priština* – neolithic settlement “Predionica”; Čarši-Mosque, 15<sup>th</sup> century; Pirinaz Mosque, 16<sup>th</sup> century; old Turkish bath, 16<sup>th</sup> century; library of the Islamic religious community, 17<sup>th</sup>–20<sup>th</sup> century; *Mitropolija* (Archbishop's residence) ▶ damaged after the arrival of KFOR troops in 1999 ◀ and the building of The First Serbian School, 2 Valjevska st., 19<sup>th</sup> century; Church of St Nicholas, 19<sup>th</sup> century ▶ in December 2000, a hand grenade was thrown into the churchyard ◀ old Jewish cemetery, 19<sup>th</sup> century; city fountain, 19<sup>th</sup> century; complex of the “Divizija” building with park and fountain, 19<sup>th</sup> century; old city center, 19<sup>th</sup>–20<sup>th</sup> century ▶ damaged during the NATO bombing ◀ Clock tower, 19<sup>th</sup>–20<sup>th</sup> century; *Sedrvan* (fountain) in Miladina Popovića st., 19<sup>th</sup> century; Jašar-Pasha's Mosque, 19<sup>th</sup> century; Emindžiku complex, 30 Alekse Šantića st., 20<sup>th</sup> century; old Officers'

Center, 2 Hajduk Veljkova st., 20<sup>th</sup> century; City Library, 8 Kralja Milutina st., 20<sup>th</sup> century; Boxing Club building, 2–6 Marka Isaka st., 20<sup>th</sup> century; Municipal House, 14–16 Marka Isaka st., 20<sup>th</sup> century; Tuberculosis Clinic, 18 Beogradska st., 20<sup>th</sup> century; building of the Post-Office, 2 Zanatska st., 20<sup>th</sup> century; Lumber Camp building, 6 Zanatska st., 20<sup>th</sup> century; Municipal Archive, 25 Zanatska st., 20<sup>th</sup> century; Social Security building, 1 Kralja Milutina st., 20<sup>th</sup> century; building of the Omladina cinema, 1 Njegoševa st., 20<sup>th</sup> century; building of the Provincial District, 2 Vidovdanska st., 20<sup>th</sup> century; “Union” building, 13 Vidovdanska st., 20<sup>th</sup> century; National Theater, 15 Vidovdanska st., 20<sup>th</sup> century; Hotel “Božur”, 29 Vidovdanska st., 20<sup>th</sup> century; Geodesy Office building, 3 G. Principa st., 20<sup>th</sup> century; Parliament building of the city of Priština, 2 Kralja Milutina st., 20<sup>th</sup> century; Commemorative church – mausoleum, Dušana Bulaiča st., 20<sup>th</sup> century

- *Sofalija* – settlements from the aeneolithic period and Iron Age, middle of the 3<sup>rd</sup> millennium B.C. and 8<sup>th</sup>–3<sup>rd</sup> century B.C; late classical settlements, 3<sup>rd</sup>–4<sup>th</sup> century A.D.
- *Stalovo* – Graštica, monument of the War of National Liberation “Suvi bunar”, 20<sup>th</sup> century
- *Sušica* – Church of St Demetrios, 14<sup>th</sup> century, reconstructed in 1991.
- *Šaškovac* – remains of the church “Ćelije”, 14<sup>th</sup> century

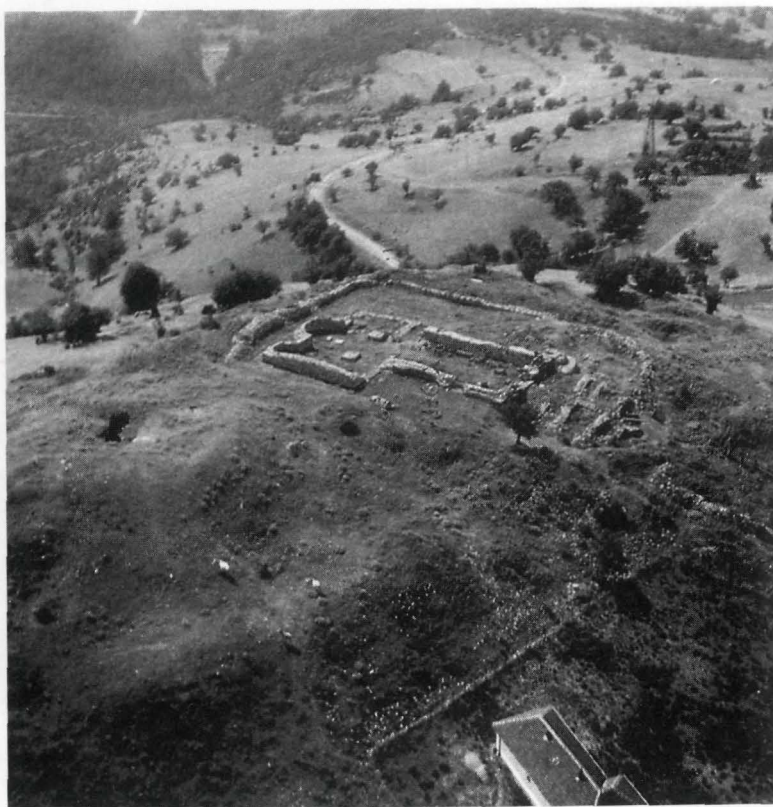


## *Municipality of* **NOVO BRDO**

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*Novo Brdo fortress* – The medieval town of Novo Brdo is located on top of Mala Planina (Small Mountain), between Prilepnica and Kriva Reka, north of Gnjilane. The fortified town and settlement date back to the beginning of the 14<sup>th</sup> century. From the mid-14<sup>th</sup> century, Novo Brdo became the biggest mining place in Serbia and the most important urban centre. Silver exploited in the Novo Brdo mines had traces of gold. Besides the Serbian population, people from Dubrovnik, Saxons, Greeks and Albanians also lived in the town. At the time of Emperor Stephen Dušan, there was a mint in the town and coins bearing the name of the town started to be minted in 1349. The Turks conquered the town in mid-1455 and its sudden decay began. It was completely deserted at the beginning of the 17<sup>th</sup> century. The fortress is composed of the dominant Upper Town of polygonal shape with six massive rectangular towers. It was built with trimmed broken stone in almost regular layers. The rampart of the Lower Town with two towers stretches towards the west, following the configuration of the terrain. The urban settlement with the main town church of St Nicholas lay within the Lower Town and on a wider space east of the fortress. 900 graves and tombs, built or carved in the rock, were discovered in the church and its yard. The remains of a church built by Saxons and the people from Dubrovnik, named *Saška* (Saxon) church, were discovered south of the town. Archeological excavations and parallel conservation works in the complex of the fortified town, settlement and the church at Novo Brdo were carried out in the 1952–1959 period, in 1962 and 1969.





*Novo Brdo,  
general view of  
the fortress*

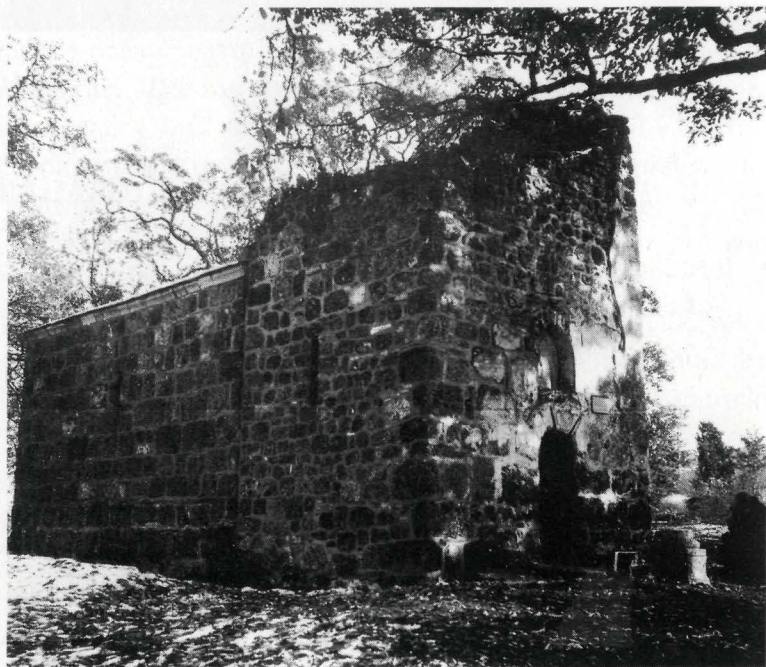
## RECOGNIZED CULTURAL MONUMENTS

- *Bostane* – remains of the *Saška* (Saxon) church; remains of the church of the Virgin, 14<sup>th</sup>–15<sup>th</sup> century



## *Municipality of* **KOSOVSKA KAMENICA**

*Vaganeš, Church of the Holy Virgin* – The church is located 15 km east of Novo Brdo. It was built and painted in 1354/1355 and its founder was a Serbian landowner, Dabiživ, with his brothers and parents. Three inscriptions are still preserved (two carved in stone and one in fresco technique) which provide basic information about this endowment of modest dimensions. The naos has one-nave, is vaulted, with a semi-circular altar apse and niches marking prothesis and diakonikon. A high narthex was built next to the western wall, which it is believed to have ended as a tower or



*Vaganeš,  
northwest view  
of the Church  
of the Holy  
Virgin*

a belfry. The church was in ruins for a long time, so that the paintings are severely damaged. In the naos, only the fragments of the Liturgy of Archpriests, several standing figures and a composition from the cycle of the Passion of Christ are preserved. Standing figures are recognizable on the southern wall of narthex, busts of martyrs are painted in medallions in the second zone and above them there is the scene of St George saving the Emperor's daughter and most probably the portraits of founders. The compositions from the cycle of the Virgin's life are presented in the highest zone of wall paintings. Certain interventions were carried out on frescoes in the 16<sup>th</sup> century, while the Virgin's temple in Vaganeš was almost completely razed to the ground in the mid-19<sup>th</sup> century. Conservation works, carried out in 1963, only partially restored its original appearance.

*Ubožac (Rdjavac) monastery* – Do the impressive remains of the tri-conch monastery church and the complex around it herald the birth of the Morava style and date back to mid-14<sup>th</sup> century or are they one of representative examples of architecture in the period of Turkish rule in the



*Ubožac  
Monastery,  
west view of  
the church  
remains*



Balkans? Literature of recent date is trying to solve this problem using arguments of similar weight, but the problem has not been solved yet. On the basis of historical sources the only thing known for sure is that Patriarch Pajsije, born in the vicinity, returned, intending to give and endow manuscript books to this monastery in the mid-17<sup>th</sup> century. The remains of the monastery are surrounded by the pleasant landscape beside the village of Močare, north-east of Kosovska Kamenica. Partially explored, the complex consists of the monumental church dedicated to The Presentation of the Virgin, refectory with cellar west of it, two several-storeyed angled towers and buildings with porches, which probably served as monks' cells and which stretch to the north and south along the churchyard. The covering of walls with neatly cut stones, decorative use of brick (like cells with the use of stone on dormitories of the monks or in the shape of fishbones on the western facade of the church) and the interwoven stone relief ornament are the characteristics of this architecture. The church itself, without narthex and with narrow west bay and regular conches, originally had a dome leaning on free columns. Partial excavation and conservation works took place in the 1963–1966 period.

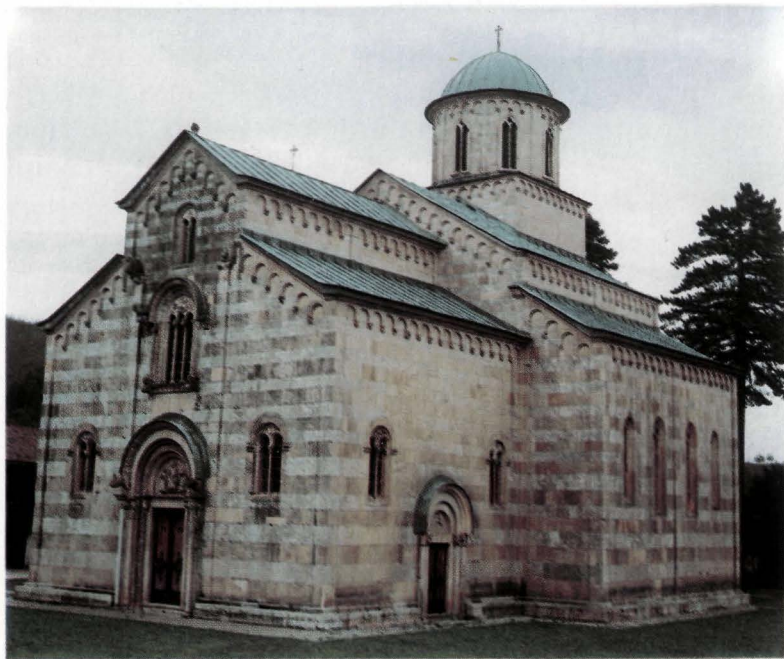
## RECOGNIZED CULTURAL MONUMENTS

- *Ajnovce* – Tamnica (Rečane) Monastery, 14<sup>th</sup> century
- *Berivojce* – Church of St John, 14<sup>th</sup>–16<sup>th</sup> century
- *Boževce*, Prilepac – fortified site (completely destroyed), birth place of prince Lazar Hrebeljanović, 14<sup>th</sup>–15<sup>th</sup> century
- *Veliko Ropotovo* – Church of the Holy Archangels, second half of the 19<sup>th</sup> century
- *Donje Korminjane* – Church of the Virgin, 19<sup>th</sup> century
- *Koretin* – early Slavic necropolis, 9<sup>th</sup>–11<sup>th</sup> century
- *Kosovska Kamenica*, locality *Ordina* – late classical archeological site; Church of St Nicholas, 1862. ▶ it has been conserved, although after the arrival of KFOR troops, until January 2001, explosives were planted four times
- *Ogošte* – remains of the late classical tomb



## *Municipality of* **DEČANI**

*Dečani Monastery* – The Monastery is the endowment and mausoleum of King Stephen Dečanski, whose son Dušan continued works on it after his father's death. The catholicon dedicated to Christ Pantocrator was built by Father Vita from Kotor between 1327 and 1335. He clothed the ground plan and structure of an Orthodox temple in a Romanesque rendition of the facades with many sculpted ornaments. The frescoes have been almost completely preserved and contain over 1000 individual figures and scenes



*Dečani  
Monastery,  
southwest  
view of the  
church*



*Dečani  
Monastery,  
frieze of the  
blind  
arcades,  
detail*

grouped into over twenty cycles representing the largest preserved source of data on Byzantine iconography. Especially interesting is a series of historical portraits and iconography of the ruling dynasty. The iconostasis with the throne icons is original, as is most of the church's movable property. The Dečani Treasury is the richest in Serbia with about 60 icons from the 14<sup>th</sup> century to the 17<sup>th</sup> century, old manuscripts and other liturgical objects. Unlike the church, almost all the other buildings of the monastery have lost their original appearance. Conservation works in the whole complex has been going on since the 1930s on a continuous basis, primarily involving the occasional cleaning of the frescoes and repairs to the substantially damaged stone facade and sculpted stone elements. In 1994, the monument was nominated for inscription on the List of the World Cultural and Natural Heritage.

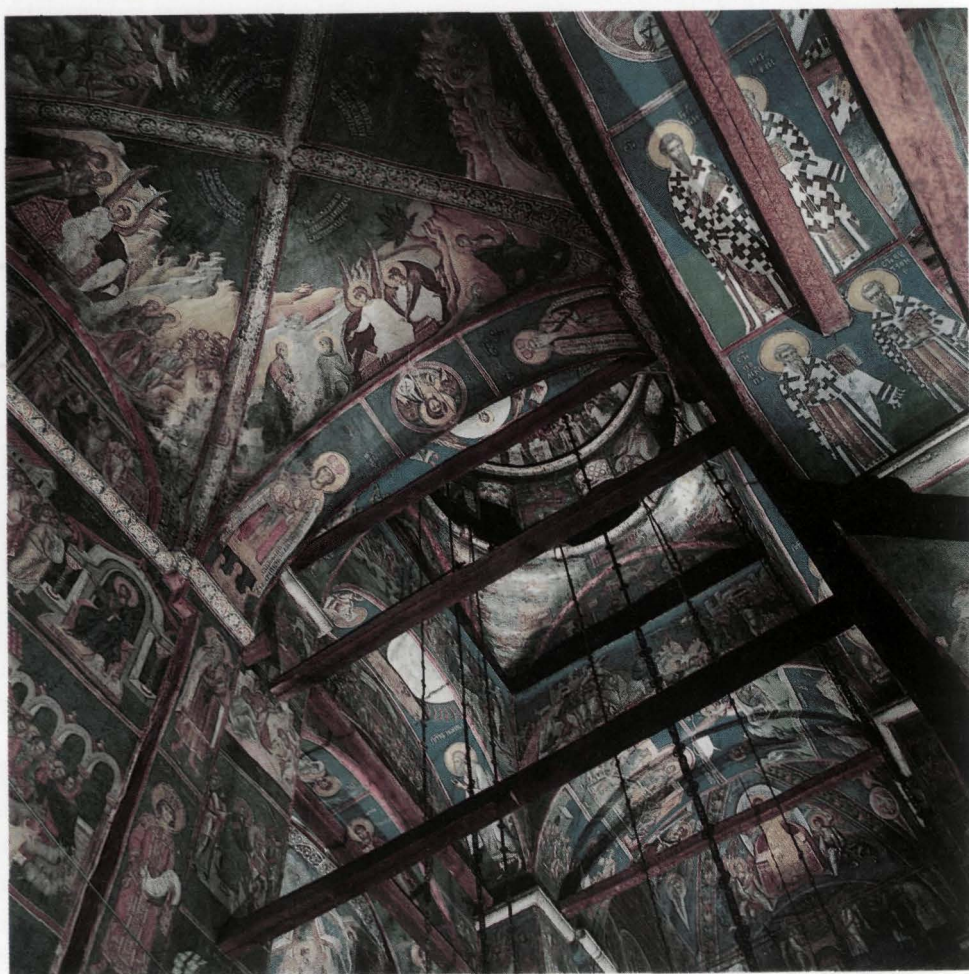
► The monastery is guarded by the Italian troops of KFOR. On July 8<sup>th</sup> –9<sup>th</sup> 2001, experts visited the site and concluded that the monastery complex had not been endangered by recent tumultuous events. It was also emphasized that the monks living here were zealously taking care of the monastery.





*Dečani Monastery, St Nicholas*





*Dečani Monastery, frescoes in the west part of the church*

*Loćane, Danilovićs' log house* – In the vicinity of Dečani, in the centre of the village of Loćane, there is a log cabin built most probably in the first decade of the 18<sup>th</sup> century. Its age can be determined on the basis of the folk tradition which says that the first fire in the Dečani Monastery was brought from the fireplace of this cabin. It is built on flat terrain, it has a rectangular foundation and a porch, four-guttered roof covered with tiles. It was built in phases, enlarged by a room and a store room to the original one-space log cabin intended for the residence of people and the accommodation of livestock. By its enlargements, it was converted from the archaic plain cabin to a peasant's house. Originally a reminder of the biblical concept of residence, but after its conversion, of the process of trans-



*Ločane,  
Danilovičs'  
log cabin*

forming *rayah* into peasants, Danilovičs' log cabin, as the oldest preserved cabin in Serbia, represents a testimony to the social and historical events and the position of the Serbian people in Kosovo and Metohija, endangered by the violence of foreign, heterodox and aggressive Albanian settlers. This is also reflected in the oral folk tradition, confirming the log cabin's age, i.e. the long-standing existence of Serbs in this territory and their rights to it. The log cabin is still functioning today. Despite its exceptional value, no conservation works had been carried out.

► The house was burned and torn down during the NATO bombing.

## RECOGNIZED CULTURAL MONUMENTS

- *Gornji Streoc* – Šaban Curi's tower, 19<sup>th</sup> century
- *Gornji Crnobreg* – residential towers of Ljah Seljmanaj and Ljošaj, 19<sup>th</sup> century
- *Dečane* – hermitage of Belaje, 14<sup>th</sup> century ► after the arrival of the Italian detachments of KFOR, the hermitage was desecrated and burned down ◄ residential towers of Ram Dobruna, Redž Aljija, Mus Iber Hisaj and Zimer Hima, 19<sup>th</sup> century
- *Istinić* – Hadži Os Miftari's residential tower, 19<sup>th</sup> century
- *Junik* – Barjaktar Mosque, 16<sup>th</sup>–19<sup>th</sup> century; residential towers of Beć Hajdari, Sadik Šehu, Ibrahim Hodža, Jah Imeri and the residential tower "Pepši", 19<sup>th</sup> century
- *Papraćane* – Ram Šabani's residential tower, 19<sup>th</sup> century
- *Rastavica* – church erected between two World Wars, destroyed in 1941.





## *Municipality of* **MALIŠEVO**



*Kijevo, north view of the Church of St Nicholas*

*Kijevo, Church of St Nicholas* – This is located in the spacious churchyard beside the village cemetery and belongs to the group of monasteries and churches in the Beli Drim valley that were erected after the renewal of the Peć Patriarchate. The one-nave building was successively enlarged by narthex and belfry. This small church vaulted along its length was certainly built in the second half of the 16<sup>th</sup> century. The apse, semi-circular in shape from outside, is a niche inside. The church has no wall paintings. The narthex is a spacious building with a rectangular foundation and is somewhat lower than the church. It has a semi-oval dome, is lit from a southern narrow window and has its entrance on the west. It has the completely pre-



*Kijevo, Church of St Nicholas, appearance after destruction*

served wall paintings from 1602/1603. The standard but exceptionally rich contents includes chosen Serbian saints, holy warriors and doctors in the zone of standing figures, a developed composition of the Last Judgment, ten scenes from the cycle of the Passion of Christ and the same number of scenes from the cycle of Christ's activities and miracles as well as decorations on top of the vault. A large group of villagers as a collective founder did not succeed in engaging a talented painter so that the narrative wall paintings of the Kijevo narthex has careless drawing and unskillful composition. However, some rare iconography details deny the judgment about their being self-taught. A solid storeyed belfry was built in front of narthex in the 19<sup>th</sup> century. Today, the church continues to keep the important collection of chronologically and stylistically differing icons.

► After the arrival of the KFOR forces, the church was mined and torn down to ground.

*Mlečane, Church of St Nicholas* – The village as the collective founder built this shrine with narthex and one-nave semi-circularly vaulted naos around 1600. The naos is separated from the altar space by a pair of pilasters linked by a semi-circular arch between which was the iconostasis partition. Although the apse is constructed as a deep niche, its outer





*Mlečane, east view of the Church of St Nicholas*

shape is semi-circular as usual, while the niches of prothesis and diakonikon are constructed within the width of the wall. There are no windows on the northern wall and the windows on the southern and eastern walls are high and narrow from the outside. The simple wall surface of trimmed stone is decorated only by a spacious niche on the southern facade of the narthex. Fragments of wall paintings dating back to 1601/1602 are preserved mainly in the zone of standing figures. Detailed presentation of the Last Judgment on the western wall of narthex stretches partially to the longer walls. Bright colours, sure drawing and inclination towards decorativeness are most prominent on the presentations of St George and St Demetrios on horseback in the narthex and the basic characteristics of painters who decorated the temple. After being in ruins for a long time, conservation and restoration works were carried out in 1968 and the church assumed its original shape.

► After the arrival of the Italian troops of KFOR, the extremists damaged the roof and the altar of the church.





*Mlečane, Church of St Nicholas, appearance after destruction*

#### RECOGNIZED CULTURAL MONUMENTS

- *Ljubizda*, section Maskit-Kod crkve – archeological site, 2<sup>nd</sup>–4<sup>th</sup> century
- *Mališevo* – tumuli, 8<sup>th</sup>–6<sup>th</sup> century B.C.
- *Ponorac*, Gradište – remains of the fortified town, 14<sup>th</sup> century



## *Municipality of* **LIPLJAN**

*Lipljan, Church of the Presentation of the Virgin* – The Church of The Presentation of the Virgin was probably built in the second or third decade of the 14<sup>th</sup> century. It is a one-nave edifice covered with a semi-oval dome, with the apse three-sided from outside and semi-circular inside. It is built of alternating stone and brick and the facades are decorated with shallow sculpted ornaments and blind arcades. The built iconostasis was subsequently erected at the time of the renewal of church in the 16<sup>th</sup> century. Another partition dividing the interior of the church from the altar area, naos and narthex was also built then in the western part of the temple, while the ruined upper parts of the church were restored. The original paintings, partially preserved, were also damaged in a fire. The patron of the paintings, an unknown landowner, is painted on the northern wall of naos. The paintings of high artistic value date back to mid-14<sup>th</sup> century. After the restoration of the church in the 16<sup>th</sup> century, new frescoes were painted in the church and this process lasted, with interruptions, until 1621. The compositions with Eucharist symbols in the altar area were renewed, individual saints' figures and compositions from the cycles of Great Feasts and Christ's miracles were painted in the higher zones of the iconostasis and naos, while the Last Judgment, individual saints and the healing of the sight of Stephen Dečanski were illustrated in the narthex. Conservation works on the architecture and wall paintings were carried out in the 1955–1958 period.

► The church has not been endangered by the war nor by the post-war events during the last few years.



*Lipljan, Church of the Presentation of the Virgin, east side of the interior*



## RECOGNIZED CULTURAL MONUMENTS

- *Bajince*, locality Gradina – earthen fortified site from the late Iron Age, 6<sup>th</sup> century B.C.
- *Bandulić* – archeological site Glavnik (south of the road Dobrotin-Lipljan), prehistoric, classical period
- *Vrelo* – church erected between two World Wars; a well hiding place, monument of the War of National Liberation (Second World War)
- *Gornja Gušterica, Stacio herkulana* – remains of the late classical settlement, 3<sup>rd</sup>–4<sup>th</sup> century; village church of the Prophet Elijah
- *Gornje Gadimlje* – archeological site Gradište (earthen fortified site from the Iron Age), 5<sup>th</sup>–3<sup>rd</sup> century B.C.
- *Dobrotin* – archeological site Sudo (on the road to Lipljan), prehistorical, classical period; archeological site Rog-Ćeramidana, south from the road Lipljan–Dobrotin, 1<sup>st</sup>–4<sup>th</sup> century; church of St Demetrios, first half of the 19<sup>th</sup> century
- *Donja Gušterica, Garlovac* – locality *Stacio herkulana*; building of the Serbian language Elementary school, 1882–1883.
- *Klečka* – archeological site Gradina from the late Iron Age, 6<sup>th</sup> century B.C.
- *Livaće* – Church of St Gregory Theologian, 1935.
- *Lipljan* – Church of Sts Florus and Laurus, erected in 1939; monastic residential building (dormitory) by the Church of the Presentation of the Virgin, old Elementary school, 19<sup>th</sup> century
- *Rabovce*, section Ogradje – archeological site, 4<sup>th</sup> century B.C.
- *Slovinje* – Church of St John, 16<sup>th</sup> century; Church of St Nicholas, 16<sup>th</sup> century ▶ torn down after the arrival of the British detachment of KFOR in mid-July 1999 ◀ St George Monastery, 19<sup>th</sup> century
- *Staro Gracko* – monument of the War of National Liberation (Second World War)
- *Topličane* – village church



## *Municipality of* **GNJILANE**

*Kmetovce Monastery* – In the vicinity of Gnjilane, 1 km south-east of the village of Kmetovce, there are the remains of the church of the old monastery of St Demetrios, today more known as being dedicated to St Barbara. Written sources do not mention this cult place, while the (oral) folk tradition links the birth of the monastery with the era of Emperor Dušan. The preserved remains of the church indicate the transitional type of building between the developed and shortened cross-in-square which points to a similarity with the shrine of St Nicholas in the Holy Archangels' Monastery near Prizren. A one-naved vaulted building with a dome over the central bay leaned on the wall between the narthex and naos on the western side, while on the eastern side it was supported by two columns. As to the altar space, the apse, three-sided from outside, and the niche which marked prothesis are preserved. The church was built with stone with modest use of brick. The remains of fresco decorations - fragments of ornaments and the busts of saints on red background - are visible in the northern-eastern corner of the shrine. Stylistic characteristics, both artistic and architectural, lead to the conclusion that it was the endowment of a landlord, most probably from the sixth decade of the 14<sup>th</sup> century. The church was partially ruined after the Kosovo Battle and completely demolished in the 18<sup>th</sup> century. Conservation works were carried out between 1966 and 1968.

## RECOGNIZED CULTURAL MONUMENTS

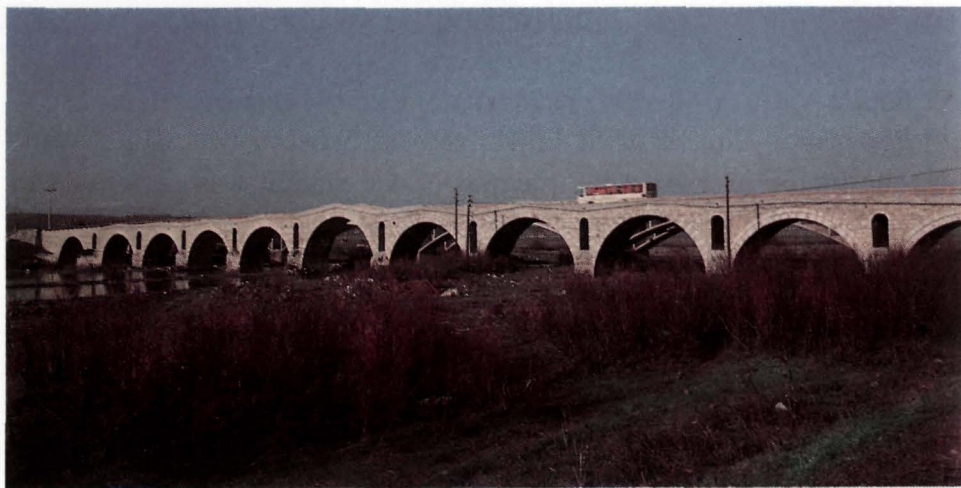
- *Brasaljce*, Prizrenac – fortified site on top of the Kuline hill (completely destroyed), 14<sup>th</sup>–15<sup>th</sup> century
- *Velekince*, section Ilijina Glava – archeological site from the Roman and early Byzantine period, 2<sup>nd</sup>–6<sup>th</sup> century
- *Vlaštica*, section Gomula – tumuli, 10<sup>th</sup>–8<sup>th</sup> century B.C.
- *Gnjilane* – Church of St Nicholas, 1861 ▶ in February 2000, the west and south facades were badly damaged by a hand grenade ◀ the house in 19 Stojana Trajkovića st., 19<sup>th</sup> century; Atik Mosque, 19<sup>th</sup> century; Monument to the Fallen Heros in the Second World War, in the city center
- *Draganac* – Draganac Monastery with the church of the Holy Archangel Gabriel, 1868.
- *Žegra* – Church of the Prophet Elijah, 1931. ▶ after the arrival of the KFOR troops, the church was demolished, burned and finally mined
- *Koretište*, Grančarica – archeological site from the Roman and early Byzantine period, 3<sup>rd</sup>–6<sup>th</sup> century; Glami hill – medieval mine shafts
- *Pasjane* – Church of the Transfiguration, 1861.
- *Pogradje*, Gradište (Kaljaja) – fortress, 14<sup>th</sup> century
- *Poneš*, Gradište – remains of the fortified site, 14<sup>th</sup> century
- *Stanišor*, locality Gradina (in the village center) – palisade fortified site from the Early Iron Age, 8<sup>th</sup>–4<sup>th</sup> century B.C; early Byzantine tomb, 6<sup>th</sup> century
- *Straža* – St Nicholas Monastery, 16<sup>th</sup> century
- *Cernica* – Church of the Prophet Elijah, 1933. ▶ during 1999, the church was mined and on January 15<sup>th</sup> 2000 its interior was damaged once again by explosives





## *Municipality of* **DJAKOVICA**

*Djakovica, Terzije bridge* – On the Prizren-Djakovica road, there is a magnificent bridge over the Erenik (Ribnik) river. By its length of over 190 m, original road width of over 3.5 m and the rhythm achieved by its eleven semi-oval arch openings it is an exceptionally valuable example of an old bridge building preserved in Serbia. It is built with neat, dark gray and yellowish trimmed stone blocks, with a considerably high central arch and deep regularly built niches between the arches. Since it is located on the old medieval road and since it is considerably extended because of the change in the river's course, it is believed to have been built at the end of the 15<sup>th</sup> century. However, it owes its present appearance to radical repairs in the 18<sup>th</sup> century evidenced by a Turkish stone inscription. It was repaired



*Terzije Bridge near Djakovica*

at the cost of Djakovica's tailors' guild after which it was named. The most extensive repairs, restoration of its original appearance and its revitalization took place in the 1982–1984 period.

► During the NATO bombing the bridge was damaged.

*Djakovica, Hadum mosque* – Hadum or Hadim (which means a servant-eunuch) Mosque, was built at the end of the 16<sup>th</sup> century by Hadum Sulejman-aga Bizeban, a servant in the imperial harem at the time of Sultan Murat III, born in the village of Guska near Djakovica. A more precise date for its construction as 1592/1593 (or 1003 according to the Hegira Islamic system of measuring time) was determined on the basis of data from the Prizren salnamams (yearly calendars for 1873 and 1874). The mosque belongs to the single-storey group with a porch covered by three cupolas. The central area is covered by the dome, 13.50 m in diameter supported by eight internal pilasters and trômpes. The entry porch is supported by the monolith stone columns without bases. The porch was subsequently expanded by the three-guttered wooden roof. The slender minaret, 31 m high, is leaning against the wall of the mosque. The facades of the mosque are built with stone blocks, while the upper part of the minaret is built with smaller cubes of sandstone. Its interior walls are decorated with stylized landscapes and cypresses. Conservation works were carried out in 1968.

► It was damaged during the NATO bombing.

## RECOGNIZED CULTURAL MONUMENTS

- *Batuša* – Adem Ademaj's residential tower, 19<sup>th</sup> century
- *Bistražin* – Church of St Elijah, erected between two World Wars, destroyed in 1941. ► the renewal of the church was performed in 1992; in June 1999, after the arrival of the KFOR troops, the renewed church was looted, desecrated and a hand grenade was thrown inside
- *Brovina* – residential towers of Zenun Ahmeti, Ibiš Alji and Mus Ljuši, 19<sup>th</sup> century
- *Doblibare* – archeological site from the late classical (2<sup>nd</sup>–4<sup>th</sup> century) and early Slavic period
- *Djakovica* – Church of the Dormition, 6 Emin Duraku st., 16<sup>th</sup> century; Gospel of Pjetro Bogdani, owner Muhadžeri Ismail Nuri, 17<sup>th</sup> century; *Tabački* (Tanning guild's) bridge, 18<sup>th</sup> century ► damaged during the

NATO bombing ◀ Talići bridge, 18<sup>th</sup> century; residential tower of Hisni Koši, 19<sup>th</sup> century; Ali-pasha Madjari's tombstone, 19<sup>th</sup> century; old town center, 19<sup>th</sup> century ▶ damaged by the bombing during the NATO aggression ◀ Šeh Emin *Tekija* (dervish's building), 19<sup>th</sup> century; commemorative church - mausoleum, 1936–40, destroyed in 1949.

- *Nec* – church erected in 1920, destroyed in 1941.
- *Nivokaz* – residential tower “Arifaj”, 19<sup>th</sup> century; Mus Alija's residential tower, 19<sup>th</sup> century
- *Popovac* – ruins of the fortified town, 14<sup>th</sup>–15<sup>th</sup> century
- *Rača*, Katolička crkva – archeological site, 3<sup>rd</sup>–4<sup>th</sup> century
- *Rogovo* – Slavic necropolises, the early Middle Ages; Hasan-aga's Mosque, 16<sup>th</sup> century
- *Ćerim* – necropolis with tumuluses, 8<sup>th</sup>–3<sup>rd</sup> century B.C.
- *Ujz* – archeological site near Švanjski most (Illyrian tumulus), 8<sup>th</sup>–3<sup>rd</sup> century B.C.
- *Crmljane*, Crmljanska čuka – archeological site, the Iron Age and late classical period, 5<sup>th</sup> century B.C. and 4<sup>th</sup> century A.D.



## *Municipality of* **ORAHOVAC**

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*Velika Hoča* – The village of Velika Hoča is located in the picturesque hilly area full of vineyards south of Orahovac in Metohija. Hoča was already well known in the historical sources from the end of the 12<sup>th</sup> century for its cultivated vineyards and wines. In 1198 Stephen Nemanja donated it to the Hilandar Monastery, emphasizing that he himself established two vineyards. Nemanja's descendants, Serbian kings, confirmed his gift to Hilandar and, at the same time, enlarged the Hoča lands. In the middle age, Velika Hoča developed into a strong economic and important spiritual centre. The sources mention its 12 churches: St Nicholas from the 14<sup>th</sup> centu-



*Velika Hoča,  
view of the  
village*



ry, St John from the 14<sup>th</sup> century, St Stephen from the 14<sup>th</sup> century renewed in the 16<sup>th</sup> and 19<sup>th</sup> centuries, St Cyriace renewed in the 19<sup>th</sup> century, St Paraskeve rebuilt in the 20<sup>th</sup> century, St Anne rebuilt in 1912, ruins of the church of St Luke from the 16<sup>th</sup> century renewed in 1985; the following churches are preserved in ruins: Holy Archangels from the 16<sup>th</sup> century, St Peter from the 16<sup>th</sup> century, Holy Virgin *Prečista*, St Eliah; a church at Dugi Rid is also mentioned in the folk tradition. The monumental wine cellar of the Dečani Monastery, with its vineyards in Hoča ever since the time of



*Velika Hoča, wine cellar*

Emperor Dušan, is in the Dečani quarter in the centre of village. The ground floor of this exceptional achievement of the folk architecture contains cellars with barrels which are 5 m high and 4 m wide. The upper floor with a long wooden trench has rooms for other local winegrowers.

*Velika Hoča, Church of St John* – The church of St John is located on the elevation near the eastern entrance in Velika Hoča. It was probably built in the 14<sup>th</sup> century which is confirmed only by fragments of frescoes from that time. Architecturally unusual, the church has the shape of *tetrakonhos* with a square narthex. Lateral apses are lower than the ones to the east and west. The naos and narthex are covered with a semi-oval vault. The apses are polygonal from the outside and semi-circular inside. In the 1580s, the church was repainted. The altar area has paintings of the Virgin Mary, Liturgy of Archpriests, Communion of apostles and Annunciation, while in the first zone standing saints are painted and in the narrow column above them there are upper-torso representations. The cycles



*Velika Hoča,  
southwest  
view of the  
Church of  
St Stephen,  
14<sup>th</sup> century*



of Great Feasts, Passion of Christ and Akathistos Hymn are painted in higher zones of the temple. The content of Icon paintings in the narthex, with an interesting choice of scenes, emphasizes the message of prayers to Christ. On the eastern wall of narthex in the Deesis composition, the Virgin Mary and St John the Baptist address the prayers of the human race to Christ that he be a mild judge at the Last Judgment painted on the western wall. The portrait of St John is painted in the niche above the entrance to the naos, while scenes from his life are illustrated in higher zones of the narthex. Conservation works on the paintings were carried out in 1975.

*Velika Hoča, Church of St Nicholas* – The church of St Nicholas, at the graveyard above the village, was built and painted by 1345. In that year, nun Marta was buried in that church, the mother of landowner Gradislav Sušenica, which is inscribed on her tombstone. It is believed that the temple was built by the parents of landowner Gradislav in the second quarter of the 14<sup>th</sup> century. The church is a one-nave building covered with a semi-oval vault, with the apse three-sided from outside and semi-circular inside.



*Velika Hoča,  
southwest  
view of the  
Church of St  
Nicholas*



The wall between the narthex and the naos was removed. Part of the original wall painting is preserved only on the western wall which, by its style, belongs to the period of King Dušan. It is believed that the patron of the paintings was Gradislav Sušenica himself. The scenes of the cycle of St Nicholas include, inter alia, the composition of St Sava and St Simeon Nemanja bowing to the icon of the Virgin Mary with Christ. After the renewal in the 16<sup>th</sup> century, the church was repainted. Above the zone of standing saints, there are busts in medallions and the cycles of Great Feasts, Passion of Christ and St Nicholas, while the Akathistos Hymn, Christ's miracles and parables and the Last Judgment are illustrated in narthex. Conservation works on the paintings were carried out in the 1970–1975 period.

### RECOGNIZED CULTURAL MONUMENTS

- *Bela Crkva* – Zrze – archeological site Požig, 2<sup>nd</sup>–4<sup>th</sup> century, 6<sup>th</sup> century, 12<sup>th</sup> century
- *Brnjača* – Church of St Cyriace, 14<sup>th</sup> ▶ torn down after the arrival of the German detachment of KFOR
- *Velika Hoča* – the house of the Spasić family, 19<sup>th</sup> century; residential tower of Lazar Kujudžić, 19<sup>th</sup> century; metochion of the Dečani Monastery (monastic residential building erected in 1851)



*Velika Hoča, house of the Spasić family*

- *Gedje* – Gradiš hill, south of the village, near Švanjski most – archaeological site from the early Iron Age and early Middle Ages, 8<sup>th</sup> century B.C. and 9<sup>th</sup>–10<sup>th</sup> century A.D.
- *Zatrič* – remains of the medieval town, 10<sup>th</sup>–14<sup>th</sup> century
- *Zočište* – Church of the Holy Anargyroi, 14<sup>th</sup>–16<sup>th</sup> century ▶ after the arrival of KFOR units, the church was burned on June 17<sup>th</sup> 1999, and in September 1999 it was destroyed by explosives

*Zočište,  
southeast  
view of the  
Church of the  
Holy  
Anargyroi*



*Zočište  
monastery,  
Church  
of the Holy  
Anargyroi,  
appearance  
after  
destruction*



- *Opteruša* – Church of St George, 16<sup>th</sup>–17<sup>th</sup> century
- *Orahovac* – Šeh Hilmi Malići's collection, 19<sup>th</sup> century; *Tekija* (dervish's building) Halveti, 19<sup>th</sup> century; Clock tower, 19<sup>th</sup> century



## *Municipality of* **SUVA REKA**

*Mušutište, Church of the Virgin Hodegetria* – The endowment of the main court official, John Dragoslav, and his family is located above the village of Mušutište, 10 km south-east of Suva Reka. It was built in 1315 which is evidenced by a long, neat stone inscription above the western portal. The founder was one of the first Serbian landlords to be in a position to build such a big church. It was built with alternate layers of stone and brick, while the semi-circular altar apse has more complex decoration in the combination of brick and mortar. Its foundation has the shape of the cross-in-square with the dome supported by four free columns. Only fragments of paintings are preserved, so that four archpriests painted in the altar area (including one of the oldest representations of St Kliment of Ohrid) and several individual figures in the northern-western corner of naos (holy women, warriors Theodore Tiro and Theodore Stratelates, angels and St Panteleimon) speak of the great skill and education of the painter. Although they have no direct parallels, the Mušutište frescoes can be placed among the most beautiful achievements of the epoch of King Milutin. Although their creation was not mentioned in the founder's inscription, it is supposed that they were painted immediately after the completion of construction and by 1320 at the latest. The church keeps two throne icons from 1603. The temple was renewed in the second half of the 19<sup>th</sup> century. No conservation works were carried out.

► After several attacks by the KLA in July 1999, the church was completely destroyed by explosives.



*Mušutište  
Church of the  
Virgin  
Hodegetria,  
archpriest,  
around 1320*



*Mušutište  
Church of the  
Virgin  
Hodegetria,  
appearance  
after  
destruction*



*Rečane, Church of St George* – In the village of Rečane, east of Suva Reka, there is a small church dedicated to St George, the endowment of an unknown Serbian duke who was buried there on 23 December 1370. The tomb with the carved, partially damaged, inscription points to the period of the construction and painting of temple as the seventh decade of the 14<sup>th</sup> century. The building has unusually harmonious proportions and the foundation in the shape of the cross-in-square with the dome on pilasters. It was built with stone; only the dome is built with alternate layers of limestone and brick. Modest ceramoplastic decoration is represented primarily on the southern facade. The interesting iconographic contents of the Rečane paintings includes, besides the usual subjects, a cycle dedicated to the patron of the temple numbering about ten compositions based on the



*Rečane,  
southeast  
view of the  
Church of  
St George*

Slav interpretation of the legend about St George. The stylistic characteristics of these paintings, severely damaged by fire and the temple's partial collapse in mid-19<sup>th</sup> century, point to local painters, members of a local workshop, most probably from Prizren. Inspired by the achievements of the first half of the 14<sup>th</sup> century, they show some archaic characteristics but, at the same time, certain features characteristic for contemporary trends and the art of that time. The first protection works were carried out in 1926, while complete conservation works on the architecture and paintings were carried out in 1956–1960.

► The church was torn down after the arrival of KFOR troops.

## RECOGNIZED CULTURAL MONUMENTS

- *Kostrce*, Gradište – fortified town, 14<sup>th</sup> century
- *Lešane* – old Orthodox cemetery; Jašar Pasha's residential tower, 19<sup>th</sup> century
- *Mušutište* – necropolis from the early Middle Ages; locality Široko – Illyrian ruins, 10<sup>th</sup>–8<sup>th</sup> century B.C; Matos hermitages, 13<sup>th</sup>–14<sup>th</sup> century; Rusinica hermitage, 13<sup>th</sup> century; Holy Trinity Monastery, 14<sup>th</sup>–19<sup>th</sup> century ► burned and afterwards mined during June and July 1999



*Mušutište, northwest view of the Church of the Holy Trinity Monastery, 14<sup>th</sup>–19<sup>th</sup> century*





*Mušutište, Church of the Holy Trinity Monastery, appearance after destruction*

- *Pećane* – Church of the Presentation of the Virgin, 1451/2.
- *Popovljane* – Church of St Nicholas, 1626. ▶ after the arrival of the German KFOR units in June 1999, the church was desecrated and burned
- *Suva Reka* – Church of the Virgin, 14<sup>th</sup> century; Holy Trinity Monastery, 14<sup>th</sup>–19<sup>th</sup> century; church erected in 1938.



## *Municipality of* **UROŠEVAC**

*Nerodimlje, complex of monuments* – The toponymy dates back to the Middle Ages and is connected to two villages of different age primarily known by a great number of church monuments. The oldest protected architectural remains in this area belong to a Byzantine palace from the period before of the Serbian conquest of this territory. An older settlement, Gornje (Upper) Nerodimlje, at the foot of Mount Nerodimska 6 km west of Uroševac, was mentioned for the first time in the Gračanica Charter of King Milutin (1311/1316) under the name of Rodimlja. It was also named as Porodimlja, the place where the Dečani *hrisovulja* was written in 1330 in the palace of Stephen Dečanski, as well as Nerodimlja where Emperor Dušan and his son Uroš had their palaces. This place gained great historical importance since Serbian rulers from the Nemanjić dynasty lived in the palaces they built there, beginning with King Milutin who died in Nerodimlje. There are several churches in the village: the monastery of the Holy Archangels, church of the Assumption or monastery of St Uroš where, according to the folk tradition, King Uroš died. Above the settlement, are the ruins of the Veliki (Big) and Mali (Little) Petrič fortifications. Donje (Lower) Nerodimlje is not far away from Gornje (Upper) Nerodimlje. It is younger that the latter judging by its first preserved mention in the Turkish census of 1455. In the village, there are also the foundations of the church of St Stephen, ruins of the church dedicated to the Virgin Mary completely renewed in 1925 and the remains of the church of St Nicholas *Letnji* on which a new building was built in 1938.

► After the arrival of KFOR troops, the churches in Donje Nerodimlje were attacked several times by the KLA. The churches of the Virgin, St Nicholas and St Stephen were first of all demolished, afterwards burned and finally their ruins were mined.

*Nerodimlje, remains of a Byzantine palace* – A Byzantine basilica is located on the cemetery between Gornje and Donje Nerodimlje, about 10 m north of the Church of St Nicholas. Until archeological excavations in 1988, it was thought that the remains of the palace of King Milutin lay there so that the monument is protected under that name. The excavations uncovered parts of a monumental edifice from the 6<sup>th</sup> century whose floor is decorated with mosaic and walls with paintings. In the centre of the biggest room there is a round pool at the axis of the entrance and staircase leading to the corridor. Mosaic covered the entire floor, outside and inner surface of the pool and the entire staircase. Birds and floral motives are illustrated along the edge of the floor, while the greatest part of the surface has geometrical ornaments. On the western part of the floor there is an arcade with figures of seven Greek wise men whose names and the thoughts for which they were known were written in Latin. The mosaic was made with multi-coloured cubes of marble and marl and the faces of the wise men with glass paste. The edifice was built in the late classical period while the mosaic floor was made in the time of Justinian. Due to its representative appearance it was also used in subsequent epochs, so that the possibility that it was also a palace of Serbian rulers in the 14<sup>th</sup> century cannot be ruled out. Some walls were built in the 17<sup>th</sup> century and the site was last used in the 19<sup>th</sup> century as a cemetery. The mosaic floor was moved to the Museum of Kosovo in Priština where preservation works were carried out.

*Veliki and Mali Petrič fortifications* – The remains of the medieval towns of Veliki Petrič and Mali Petrič (Petrič, Petrč, Velika and Mala Kaleja) are located near the village of Gornja Nerodimlja, west of Uroševac. Both towns were built on the tops of hardly accessible hills above the mouth of the Golema (Big) and Mala (Little) Rivers. The purpose of the fortifications was to protect the roads and the palace of Serbian rulers at Nerodimlje. Petrič is mentioned in the biography of King Stephen Dečanski in connection with his conflict with his son, King Stephen Dušan, which took place in 1331. It is not known in which of the two towns the old king was captured. The base of Veliki Petrič is oval; it has two towers on the western and southern ramparts and one big round tower within the fortification. Some ramparts are preserved even up to a height of 4 m. Mali Petrič is completely in ruins. Not many remains of the southern rampart and traces of a possible gate can be seen in the dense vegetation. Veliki and Mali Petrič have not been explored and no preservation works have been carried out.





*Nerodimlje, northeast view of the church of the Holy Archangels*



*Nerodimlje, Church of the Holy Archangels, appearance after destruction*

*Nerodimlje, Church of the Holy Archangels* – The monastery church of Holy Archangels from the 14<sup>th</sup> century was renewed in 1700. This is a one-nave building with narthex which was painted and repainted. On the western facade, there are two large rectangular windows. Under the younger layer of frescoes from the beginning of the 18<sup>th</sup> century and the painted surfaces there are still uncovered paintings from the 14<sup>th</sup> and 15<sup>th</sup> centuries. There are several icons from the 17<sup>th</sup> and 18<sup>th</sup> centuries in the church. There used to be a black pine tree above the church which, according to folk tradition, had been planted by Emperor Dušan and which lasted until 1975.

► After the arrival of KFOR troops in the summer of 1999, the monastery church was burned, and afterwards mined. The cemetery in the immediate vicinity was devastated.

*Nerodimlje, Church of the Assumption (monastery of St Uroš)* – The church is located on the slopes of the Neredice hill, west of the village of Gornja Nerodimlja, near the village of Šajkovac (formerly Šarenik). Most probably, the church was built at the end of the 14<sup>th</sup> century and, according to the folk tradition, it was built by Empress Jelena, mother of Emperor Uroš, above her son's grave after his death in 1371. The monastic life



*Nerodimlje, Church of the Assumption (Monastery of St Uroš),  
east side of the interior*





*Nerodimlje, Church of the Assumption (St Uroš's Monastery),  
appearance after destruction*

died in 1584 and Patriarch Pajsije mentioned in the hagiography of Emperor Uroš the making of a new *kivot* (sarcophagus for saints' relics) and the renewal of his church. In the 17<sup>th</sup> century it was mentioned as the church of St Uroš. To protect the relics from the Turks, a monk named Hristifor moved them in 1705 to the monastery of Jazak on Fruška Gora where they lay until 1945 when they were moved to the Cathedral church in Belgrade. The church was destroyed in the first half of the 19<sup>th</sup> century and Gilferding described it as a ruin in 1858. The renewal of the church began at the end of the 19<sup>th</sup> century but, because of the Turkish and Albanian obstruction, it was only renewed up to the vaults.

► The remains of the monastery church were mined in the summer of 1999, after the arrival of the KFOR troops.

#### RECOGNIZED CULTURAL MONUMENTS

- *Biba* – Gaša Mihajlović's house, the Second World War
- *Gornja Nerodimlja* – remains of the medieval town of Svrčin with the foundations of the small church of St John, 14<sup>th</sup> century



- *Laškobare*, Sarajište – Nemanjić's court called Pauni, 14<sup>th</sup> century
- *Softović* – church erected between two World Wars ▶ after the arrival of the KFOR units, it was looted and burned
- *Uroševac* – Church of St King Uroš, 1933 collection of icons, 16<sup>th</sup> century ▶ burned and demolished after the arrival of KFOR troops ◀ the house in 39 M. Tita st., the Second World War



## *Municipality of* **PRIZREN**

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*Prizren, Virgin Ljeviška* – The Prizren cathedral dedicated to Virgin Mary was built by King Milutin in 1306/1307 on the remains of a church from the 13<sup>th</sup> century which had been built on the foundation of a basilica from the middle Byzantine period (9<sup>th</sup>–11<sup>th</sup> century) built on the foundation of an early Christian shrine. Mason Nicholas, who most probably came from Epirus, managed to build an architecturally very successful edifice whose centre is the five-dome church with the developed cross-in-square, surrounded by the lateral nave and narthex with open porch (today, its passages are walled up) with a tower on the western side. Turks converted it into mosque and, in order to adjust it to their needs, chiselled the frescoes and repainted them. The badly damaged paintings are of exceptional value and fall within the most successful fresco wholes from the time of the Byzantine dynasty of the Palaeologus. They were painted by the main painter, Astrapa, from Salonica, together with his associates in around 1310-1313. Judging by the modest remains of paintings, they made an exceptionally original choice of compositions and individual figures and in their icons both in details and as a whole. Of particular importance are the portraits of founders and the procession of Nemanjićs, ancestors of King Milutin, who are of supernatural size. Conservation and restoration architectural works were carried out in the 1950s, while the paintings were

*Prizren,  
southwest  
view of the  
Church of  
the Virgin  
Ljeviška*



discovered under the layers of lime in 1950–1952, subsequently to be cleaned and retouched several times in the 1969–1979 period.

► The director of the newly founded Albanian National Museum in Prizren made representations to KFOR representatives demanding that the church be brought under the jurisdiction of the Museum as a part of the Albanian cultural heritage, which has provoked public reaction.

*Prizren, Church of St Nicholas* – The small church of landlord Drago-slav Tutić (Nicholas as monk) and his wife Bela is located in the centre of the present-day Prizren. According to the stone inscription, preserved only in fragments but of known contents on the basis of a 19<sup>th</sup> century transcript, it was built in 1331/1332 and most probably painted immediately after that. Subsequently, it became a metochion of the Dečani Monastery. The one-nave church is of small dimensions, surpassed by the dome of octangular tambour with windows. A semi-circular apse with two semi-circular niches for prothesis and diakonikon is on the eastern side. It was built simply with stone and brick. Not many paintings are preserved. According to the subjects, arrangement and style, the fresco paintings are related to those from the first phase of the church of St Saviour and in the church of St George at Rečani, so that it is believed that one workshop





*Prizren, Church of the Virgin Ljeviška, Virgin with Christ, 14<sup>th</sup> century*

painted all three shrines. The same painters are considered to have painted two icons – Virgin Hodegetria from the iconostasis of the Virgin *Ljeviška* (in the Cathedral church in Prizren) and the dual *Ljubižda* icon with the Annunciation and the Meeting between Ioakim and Anne (in the National Museum in Belgrade). Conservation and restoration works to the architecture and paintings were carried out in the period between 1967 and 1970 when the entire dome underwent restoration.

*Prizren, Church of St Saviour* – The endowment of landlord Mladen Vladojević with his parents, at the time of Dušan's rule, was built around 1330 and in 1348 given as a gift to the nearby monastery of Holy Archangels. The Vlach community in Prizren, which had the right to use this little church from the second half of the 18<sup>th</sup> century, built, in 1836, high walls of a future shrine which was never completed and the Church of St





*Prizren, Church of the Virgin Ljeviška, frescoes in the dome*

Saviour thus became only part of its northern nave. The medieval church is of small dimensions, with the foundation in the shape of a shortened cross-in-square with octangular dome and the apse three-sided from outside. It was decoratively built with neat alternate layers of limestone and brick and with ceramoplastic ornaments. The paintings were painted in two phases: firstly in the altar area in around 1335 where the paintings are of poorer quality and then in the rest of the church until 1348 when part of the altar area was repainted. The original paintings on the altar were painted by one painter, a member of the workshop which also painted the church of St Nicholas, the endowment of Dragoslav Tutić. Small dimensioned frescoes from the second phase were painted by local painters educated in

the good traditions of Byzantine art who had sure and prominent drawing. A third painter painted Christ and the Virgin *Paraklisa* in the narthex most probably after 1348. The paintings were badly damaged and a fire in the 19<sup>th</sup> century changed their colour. Conservation works on architecture and frescoes were carried out in the 1953–1963 period.

*Prizren, Kaljaja fortress* – The fortified town of Kaljaja is located above present-day Prizren, on a hill of great strategic importance. The ramparts of the fortress are parallel with the edge of hill – the foundation has the shape of an irregular ellipse, 190 m x 150 m. The main entrance to the fortress, divided into the Upper and Lower Town, was on the western rampart. The Upper Town encompassed the elevated area in the southern-eastern part of the fortress and was protected by separate ramparts stretching to the west and north. The Upper Town was entered through the gate in the western part of the internal rampart. Since it was used for centuries, the fortress changed its masters several times, each one pulling it down, repairing and enlarging it. Archeological excavations indicate two main periods of construction (medieval and Turkish), each having several phases of development. The medieval period consists of three phases: Byzantine Prizdriana



*Prizren, general view of the Kaljaja fortress*



from the 11<sup>th</sup> century, the period of the 12<sup>th</sup> and 13<sup>th</sup> centuries, and objects built at the time of the rule of Emperor Dušan (southern tower, internal rampart, part of the eastern rampart to the underground passage and lower parts of the western rampart). The Turkish period consists of five phases and most objects belong to the second of these dating back to the 17<sup>th</sup> century. These are: southern town, vaulted corridor built next to the southern rampart of the Upper Town, upper parts of the western rampart of the Lower Town with the main gate, eastern rampart with semi-circular tower and the underground passage leading to the Bistrica river.

*Prizren, Sinan Pasha's Mosque* – This was built in 1615, i.e. in 1026 according to the Hegira Islamic system of measuring time. In the interior on the wall there is an inscription “Jennet - misali” – Paradisiacal. It was built using material from the previously torn down monastery of the Holy Archangels near Prizren. The diameter of the cupola is about 14.5 m. According to its architecture, it belongs to the so-called classical style of Osmanli art, although it is a rather rare example in terms of its spatial concept. The ground plan consists of two areas: the main prayer area and the area containing the *mihrab* (central preaching niche). It was built of neatly dressed stone blocks. The mosque has a tall and slender polygonal minaret. The porch was torn down in the past so that its present-day appearance does not correspond to the original one. The interior features a sculpted gallery (*mahvil*). Ornamental decorations were painted on the internal walls on several occasions of which the oldest layer in the cupola calotte were painted in 1628.

► The mosque suffered damages during the NATO bombing.

*Prizren, hamam (turkish bath)* – In the old part of the town of Prizren, the Turkish bath is dominant as a building which is proportionally shaped and which was built by Gazi Mehmed-pasha in the 17<sup>th</sup> century. It is a dual bath, meaning that one half was used by men and the other by women. The halves are divided by the central lateral wall to almost identical wholes. Within each half, the rooms are strictly divided according to their use. These are: the entrance area with dressing room and fountain in the centre, rest room, bath, steam room, water reservoir and water heating room. The bath was built of stone and brick alternatively. The construction and spatial concepts of the building speak of a very good mason who showed





*Prizren, general view of the  
Sinan Pasha's Mosque*

*Prizren,  
general view  
of the  
Turkish bath*



special skill in the construction of dome and cupolas. Conservation works were carried out in 1968.

*Prizren, Holy Archangels' Monastery* – In the canyon of the Bistrica river, 3 km south-east of Prizren, there is the monastery with the Church of Holy Archangels which is the endowment and mausoleum of the most powerful Serbian medieval ruler, king and – from 1346 – emperor Dušan. The representative monastery complex is surrounded from two sides by the river banks and from the third side by the steep hill with the fortified town of Višegrad. It consisted of the monumental church in the center, with the emperor's tomb, a refectory and the small church of St Nicholas. Beside these buildings, which are freely disposed in the churchyard, there were a number of quarters for different purposes leaning on rampart walls, such as dormitories of the monks, a library, and a hospital. The monastery was built on the ancient multi-layered site. It was mostly completed between 1343 and 1352, under the supervision of the prior Jacob, who later became bishop in Serres. The catholikon with a foundation in the shape of the cross-in-square was luxuriously built and covered with marble; it was decorated with sculpture, which was the extension of the tradition of the so-called Raška style, wall paintings of high quality on the golden background and the mosaic floor with floral or zoomorphic motives. Although the upper





*Holy Archangels Monastery, bridge over Bistrica river*



*Holy Archangels Monastery, southwest view of the complex*



part of the church cannot be completely reconstructed – even the number of the domes (one or five) is unknown – it is possible to recognize some of the features of the new, so-called Morava architectural model that was developed several decades later. The refectory represents an outstanding example by its cross-shaped foundation. From the mid-15<sup>th</sup> century, with the arrival of Turks, the destruction of the monastery began. In the 17<sup>th</sup> century the demolition was accelerated in order to use the building material for the construction of the Sinan Pasha's mosque in Prizren. The rich sculpture and fresco program and – in Serbian architecture – unique mosaic floor are only fragmentarily preserved. Between the two World Wars certain archeological excavations were carried out; the monastery, which had been ruined for centuries and now reduced to an archeological site, today has an appearance which is the result of archeological and conservation works carried out in the 1960s. The restoration both of the monastery and monastic life began in 1990s with partial archeological excavations as well as the construction of the new residential quarters on the former foundations, east of the catholikon's altar apse.

► The monastery was damaged and desecrated in June 1999. Because of mistreatment, the monks were forced to leave the monastery. Today, it is



*Holy Archangels Monastery, west view of the complex*

in use again, and the German soldiers of KFOR forces guard the monks. The director of the newly founded Albanian National Museum in Prizren made representations to KFOR representatives, demanding that the monastery complex be placed under the jurisdiction of this Museum as a part of the Albanian cultural heritage, which has provoked public reaction.

*Koriša, monastery and hermitage of St Peter of Koriša* – The impressive ruins of the monastery and hermitage in which ascetic Peter of Koriša was buried most probably at the beginning of the 13<sup>th</sup> century are located east of Prizren, near the village of Koriša. The oldest part is the partially carved natural recess in the rock, with the remains of frescoes from around 1220. They are characterized by light colours completed by sure drawing as well as by characteristic iconography which reveals the cemetery character of the shrine. At the end of the 13<sup>th</sup> century or at the beginning of the 14<sup>th</sup> century, a church was built on the narrow plateau in front of the cave whose southern wall leant on the arcades and massive columns which are still, even today, the most impressive part of the complex. Nothing is left of the temple itself; its northern wall was a rock on which fragments of paintings are discernible, painted simultaneously with the second layer of frescoes in the hermitage. Severely damaged paintings dating back to around 1350 do not allow a clearer image of their stylistic characteristics. The narrowness of space resulted in placing the refectory, monks' cells and other premises in a multi-storey building erected between the rocks north-west of the church. When the Prizren region was occupied by the



*Koriša,  
monastery and  
hermitage of  
St Peter of  
Koriša, south  
view of the  
complex*

Turks, this monastic community was deserted and the relics of its founder were moved to the Crna Reka Monastery in 1572. Archeological excavations and architectural conservation works were carried out in 1961.

► During the NATO bombing the remains of the monastery and the hermitage were damaged.

*Sredska district, churches* – East of Prizren, in the gorge of Prizrenska Bistrica, several mountainous villages around the village of Sredska have been established as a district ever since the Middle Ages. It was mentioned for the first time in the donation charter of King Dragutin to the Hilandar Monastery in 1276–1281; it became more important at the time of Emperor Dušan through the building of the monastery of Holy Archangels, while its increasing economic strength can be followed in Turkish documents from the beginning of the 16<sup>th</sup> century. The material traces of such a rise are churches built in every village and hamlet, starting in around 1530 until the mid-17<sup>th</sup> century. One-nave, semi-ovally vaulted churches without narthex, with apses three-sided from outside being only long niches inside, were built mainly with trimmed stone, while the facades had niches as the only decoration. The villagers made every effort to equip their churches, they engaged painters, ordered icons for iconostases and items necessary for the service, noting their names in the founders' inscriptions. The second wave of intensive construction in the Sredska district, when old churches were repaired and new ones were built, took place in the changed political conditions before the liberation from the Turks in the short period between 1865 and 1875. Although they, then, lost part of their authenticity, the churches of the Sredska district illustrate interesting changes in the district at the time of the re-establishment of the Peć Patriarchate.

*Bogoševci, Church of St Nicholas* – The one-nave semi-ovally vaulted church dating back, on the basis of its architectural characteristics and paintings, to the end of the 16<sup>th</sup> century or the beginning of the 17<sup>th</sup> century is located on the village graveyard, on the terraced plateau falling sharply towards the river bank. It will never be possible to determine when it was built since the founder's fresco inscription is damaged. The narrow interior, lit by one window to the south and east, has only semi-circular niches of the altar and prothesis. The altar niche is three-sided from out-





*Bogoševci, southeast view of the Church of St Nicholas*

side and the northern facade surface, with no openings, has two niches. The preserved paintings indicate that they were used for prayers so that they have – as fresco icons – the half-torso representations of Holy Archangel Michael and St Paraskeve. The well preserved whole of wall paintings inside the church is the work of an unknown painter of sure drawing and inclined to narration so that he managed to present the full usual contents without summarizing it in this small temple. Judging by the preserved icon of St Barbara, he most probably painted the icons for the altar partition. The church was enlarged by the poorly built narthex with wooden belfry over it. Minor architectural conservation works took place in 1959–1960.

*Gornje Selo, Church of St George* – The history of the cemetery church of St George at Gornje Selo (Upper Village) is not known, but its architecture and paintings belong to the 1570s and the first decades of the 17<sup>th</sup> century. The church consists of three successively built units. The eastern one is the oldest – the original one-nave semi-ovally vaulted temple with the altar and prothesis niches. By pulling down the western wall, the naos was extended and expanded and two entrances in the church were made,



*Bogoševci, old houses*

one from the west and the other from the south. A stone shallow-relief tablet with the blooming cross and two birds on it is above the southern entrance. The third phase is represented by narthex with wooden domed belfry. Paintings are preserved only in the oldest part of the church, on its three remaining walls. Stylistically very similar to the paintings at Bogoševci and Gotovuša from the Sirinić district, wall paintings are attributed to the same painters characterized by narrativeness, free drawing and live colours.

*Drajčiči, Church of St Nicholas* – The shallow, semi-circular apse is the characteristic that, architecturally, differentiates Drajčiči church from other churches belonging to the Sredska group. It is also interesting that this one-nave semi-ovally vaulted edifice has a floor with stone tiles lower in naos and elevated at the level of solea and the altar area. The southern facade has a semi-circular niche with the half-torso fresco painting of an archangel. The period of the described first phase of the construction of the church is determined on the basis of paintings as the last decade of the 16<sup>th</sup> century. The original appearance was changed by the removal of the western wall and the significant extension of the naos in the 1630s. In addition to architectural changes, the restoration also implied the repainting of the church

so that the new paintings almost entirely covered or replaced the old ones. The quality of the original wall paintings can be judged today only by the icons preserved in the iconostasis in the throne series and the frieze making the Great Deesis which is supposed to be the work of the same painter. Characterized by sure drawing and noble colours, these works are the expression of a mature painter who, with wide strokes, defined the form and achieved magnificence lacking in other painters from the same region. Conservation works on icons were carried out in 1960–1961.

*Mušnikovo, Church of St Nicholas* – At the village cemetery, there is an old church considerably surpassed, in size, by the subsequently built narthex which is wider and higher than the small church on whose western facade it is leaning. The original temple is one-naved, with undivided space, semi-ovally vaulted and with three semi-circular niches in the altar area. Lateral niches are built in the wall, while the altar niche is three-sided from outside. The church was built with trimmed stone and its facades have one niche each. There are three high, narrow windows on the southern wall, while a window on the eastern side casts light on the holy throne. A *Pomenik* (requiem book) inscribed beside the prothesis niche cannot help in determining when the church was built, so that, on the basis of the stylistic characteristics of the preserved wall paintings, it is considered that the church dates back to the second half of the 16<sup>th</sup> century. The usual contents, which summarize the cycles of Great Feasts and Passion of Christ, are also characteristic for that time, while in the context of iconography attention is primarily drawn by the representation of St Sava Nemanjić, characteristic for the cap adorned with crosses. As to the style, the frescoes of this church are of a considerably poorer quality in comparison with the works of an unknown group which painted the nearby church of the Holy Apostles.

► After the arrival of the KFOR units, in the autumn of 2000, the roof and the interior of the church suffered serious damage during a mortar attack.

*Mušnikovo, Church of the Holy Apostles* – The church originally dedicated to the Holy Apostles Peter and Paul whose patron today is St Paraskeve is located above the village of Mušnikovo. It was built and painted in 1563/1564 and extensively renewed in the second half of the 19<sup>th</sup> century. That restoration included the removal of the western wall, expansion of the naos by the width of a wall and its extension to the west, the enlargement of windows and the changing of the appearance of the front – instead





*Mušnikovo, Church of the Holy Apostles, 16<sup>th</sup> century*

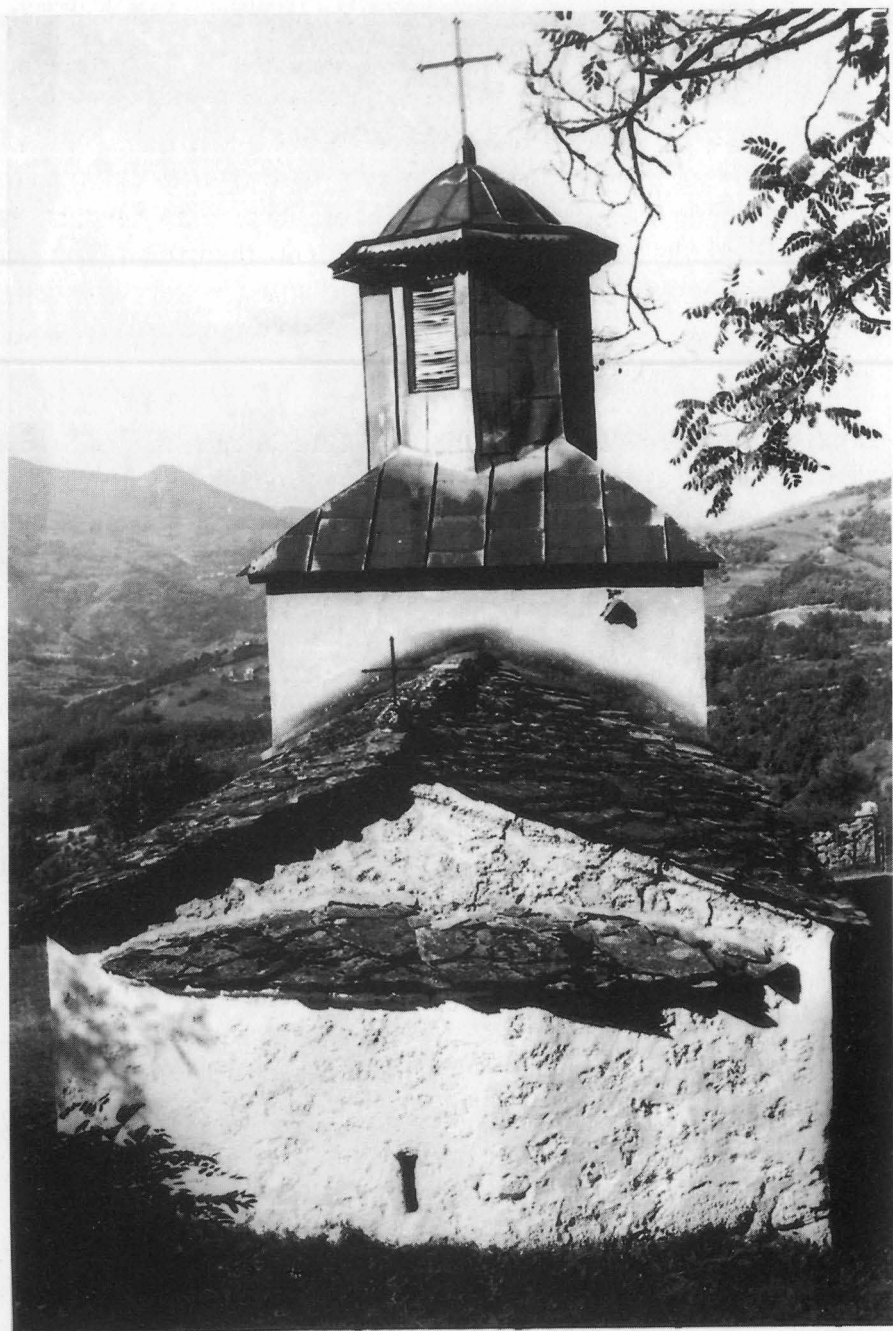
of triangular it got a high sloping gable. The original appearance of the church shows that it was built with trimmed stone, without ornaments, and that it had an apse three-sided from outside. In the interior, only two nich-

es necessary for rites were built, the altar and prothesis. Although only a small part of the original fresco paintings was preserved, the work of a painter who gained knowledge in one of the Cretan workshops is recognizable in the zone of standing figures on the southern wall. Beside the Greek inscriptions and style, is also recognizable the rare iconography solution of the representation of St Peter and St Paul in an embrace painted next to the original iconostasis. Another painter from the same group who painted the altar is considerably less talented. During the architectural conservation works carried out in 1962 the ruined church got the dome and the two-guttered roof covered with stone flags.

*Sredska, Church of St George* – In the middle of the village of Sredska, by the village road, there is a miniature church which the villagers say was a family chapel and which is certainly the oldest and the most interesting monument of this district. This status of the church is ensured because of its simple architecture (one-nave foundation with the apse barely rounded from outside, semi-oval vault and exterior dimensions of little over 5 m length and 3 m width) and exceptionally high quality frescoes. An unknown painter did not pay any attention to the dimensions of the build-



*Sredska, west view of the Church of St George*



*Sredska, east view of the  
Church of the Holy Virgin*



ing and, already in the first zone below the painted arcades, he painted monumental and exceptionally modelled figures of holy doctors and holy warriors clad in lively aristocratic garments. He painted the Liturgy of Archpriests and the Virgin's bust with angels in the small altar niche and archdeacon Stephen in the prothesis niche. The light translucent colours and the inclination towards decorativeness contribute to the fact that, from the dates previously offered in literature, we accept the year of 1530 as the most acceptable. Finally, it should be added that these frescoes attract attention also because of their painting technique since they were painted on mud mortar with coarse chaff.

*Sredska, Church of the Holy Virgin* – At the hamlet of Pejčići, today north of the highway, there is the biggest but also the youngest church in the group of churches of the Sredska district, dedicated to the Holy Virgin. One-nave, semi-ovaly vaulted temple, with the altar apse which is shallow and three-sided from outside and in the shape of niche in its interior, had been probably built several years before it was painted, i.e. in 1646/1647. It was built thanks to the contributions of a great number of villagers whose names are mentioned in the founders' fresco inscription. The well preserved paintings include the zones of standing figures, saints' busts in medallions, compositions of the cycles of the Passion of Christ and Great Feasts arranged in two separate columns and the standard decoration of the altar and vault areas. With the gamut reduced to colour and the prominent drawing, the paintings of this church are illustrative rather than having artistic value. In the second half of the 19<sup>th</sup> century, a square storeyed narthex and a light wooden belfry above it were built in front of the church.

## RECOGNIZED CULTURAL MONUMENTS

- *Biljuša* – church “Kaludjerski kamen” (“Monk's stone”), 16<sup>th</sup> century
- *Višegrad* – fortress, 14<sup>th</sup> century; “Dušan's bridge” in the gorge of Prizrenska Bistrica, 14<sup>th</sup>–15<sup>th</sup> century
- *Jablanica* – hydroelectric power station “Prizrenka” 1926–28.
- *Karašindjerdj* – chapel with the tombstone of Konstantin Dječov, 20<sup>th</sup> century
- *Kabaš*, Čukalj hill – remains of the medieval tower, 12<sup>th</sup>–13<sup>th</sup> century; remains of the church in Luka-mahala, 14<sup>th</sup> century; cemetery church near the school, 14<sup>th</sup> century

- *Koriša*, Gradište hill – remains of the fortified site, 2<sup>nd</sup>–6<sup>th</sup> century; Sukalje – remains of the tower, 13<sup>th</sup> century; Gradište – remains of the fortified town, 13<sup>th</sup> century; remains of the church of St Nicholas, 14<sup>th</sup> century; remains of the church of Sts Peter and Paul, 14<sup>th</sup> century; remains of the church of *Sveta Prečista* (Holy Immaculate), so-called “Church of the sister of St Peter Koriški”, 14<sup>th</sup> century ▶ after the arrival of the German KFOR forces, the remains were torn down to ground ◀ old orthodox cemetery ▶ desecrated and destroyed after the arrival of the KFOR troops ◀ church of St George, 14<sup>th</sup> century; St Mark Monastery, 14<sup>th</sup> century ▶ after the arrival of the KFOR troops, it was torn down in summer 1999 ◀ church of “The Most Holy Virgin”, near Vrelo, 17<sup>th</sup> century
- *Landovica* – monument of the War of National Liberation (Second World War)
- *Lokvica* – Church of the Prophet Elijah, 19<sup>th</sup> century ▶ looted, desecrated, burned and mined
- *Ljubižda* – Church of St Nicholas, 16<sup>th</sup> century ▶ after the arrival of KFOR troops, it was looted, and devastated in the summer of 1999, and the parish house was burned down ◀ remains of the church of St Cyriace, 16<sup>th</sup>–17<sup>th</sup> century
- *Mužljak* (Mažljak) – remains of the monastery, 14<sup>th</sup> century
- *Našec* – site of a former church, 14<sup>th</sup> century
- *Novake* – old house, 19<sup>th</sup> century ▶ burned down after the arrival of the KFOR forces in 1999
- *Planjane* – Church of the Virgin, 19<sup>th</sup> century
- *Prizren* – hermitage of St Nicholas, 14<sup>th</sup> century; Prince Mark’s church of the Presentation of the Virgin, 14<sup>th</sup> century; stone bridge, 14<sup>th</sup>–15<sup>th</sup> century; church of St Nicholas (Rajkov), 14<sup>th</sup>–19<sup>th</sup> century ▶ mined and completely torn down after the arrival of the KFOR forces, during the summer of 1999 ◀ icon of the Virgin Pelagonitissa, in the Cathedral, 14<sup>th</sup> century; Clock tower, 15<sup>th</sup> and 16<sup>th</sup> century; Kirik Mosque “Namazdžali”, 1455; church of St George (Runović), 16<sup>th</sup> century; Mehmed-pasha’s Turkish bath, 16<sup>th</sup> century; Mehmed-pasha’s library, 16<sup>th</sup>–19<sup>th</sup> century; Mehmed-pasha’s Mosque, 16<sup>th</sup> century; Suzi Čelebi’s tombstone, 16<sup>th</sup> century; old Turkish *vakufname* (endowment charters) in *Vakufski odbor* (Muslim Endowment Council), 18<sup>th</sup>–19<sup>th</sup> century; *Tekija* (dervish’s building) Halveti, 19<sup>th</sup> century; Kadri *Tekija* (dervish’s building), 19<sup>th</sup> century; Clock tower, 19<sup>th</sup> century; Šeh-zade’s house, 19<sup>th</sup> century; complex of Maraš-mahala (Maraš-quarter), 19<sup>th</sup> century; Emin pasha’s tombstone, 19<sup>th</sup> century; collection of the Pačarizi family’s old books, 19<sup>th</sup> century; complex of The League of Prizren, 19<sup>th</sup> century; old city center on the right bank



of Bistrica, 19<sup>th</sup>–20<sup>th</sup> century ▶ during the NATO bombing, parts of the protected area were damaged ◀ complex of “Potkaljaja”, “Pantelija” and “Potok Mahala” (city quarters), 19<sup>th</sup> century; *Tabahana* (tanning workshop), 19<sup>th</sup> century; building of the Ruždija secondary school in 82 Lenjina st.; *Šedrvan* (water fountain), Papaz-čaršija and Terzi-mahala (city quarters); fountain next to the Sinan-pasha’s Mosque; Binbaši stone fountain; fountain “Studenac Kosovo”; old Orthodox cemetery; Taš fountain in the courtyard of the Clock tower, 20<sup>th</sup> century; Destan Kabaši fountain in 5 Save Kovačevića st., 20<sup>th</sup> century; stone fountain Beledija on the 17. novembra Square, 20<sup>th</sup> century; complex of the gymnasium “Jovanka Radivojević - Kica”, 20<sup>th</sup> century; cemetery of the Serbian soldiers from the First World War, 20<sup>th</sup> century; Petar Kostić Monument, 20<sup>th</sup> century; Sima Igumanov Monument, 20<sup>th</sup> century; building of The Orthodox Seminary, 20<sup>th</sup> century  
 ▶ in September 1999, the chapel beside the Seminary building was destroyed ◀ building of the Elementary school “Mladen Ugarević”, 20<sup>th</sup> century

- *Romaja* – Dardanian necropolis – tumuluses, 8<sup>th</sup>–5<sup>th</sup> century B.C.
- *Sredska* – Church of St Nicholas, 19<sup>th</sup> century
- *Špinadija* – remains of the church with cemetery, 16<sup>th</sup> century



*Prizren, stone bridge, 14<sup>th</sup>–15<sup>th</sup> century*





## *Municipality of* **ŠTRPCE**

*Sirinić district, churches* – The medieval district of Sirinić was located in the stretched Lepenica ravine on the northern slopes of Sara Mountain. It had already been mentioned in the fourth decade of the 14<sup>th</sup> century in the charters released first by King and subsequently Emperor Dušan to the Hilandar Monastery confirming the possession of its lands. Inhabited by cattle breeders, the district could hardly have had a shrine made of more lasting material. Therefore, despite its very old age, the continuity of spiritual life in this district was followed from the second half of the 16<sup>th</sup> century on the basis of the material evidence. It can be noted that every village aspired to have its own shrine, sometimes not only on cemeteries but also within settlements, so that, at the end of the 19<sup>th</sup> century, a traveller counted eleven shrines in eight Sirinić villages. Today, only four of them have kept some authentic architectural elements after the renewal of the Peć Patriarchate in 1557. Simple, one-nave, vaulted and without narthex, the churches of the Sirinić district are characteristic by their leaning columns which are almost obligatory as an architectural ornament on the outside polygonal apses. Fragments of the preserved paintings are the works of local, village painters and primarily have cultural significance.

*Bitinja, Gornja (Upper) and Donja (Lower)* – The Church of St George at Gornja Bitinja, built most probably immediately after the renewal of the Peć Patriarchate, underwent significant renewal in 1920. However, even during the renewal, the one-nave structure of the naos was retained, as well as the small semi-circular apse, in contrast to other apses, and a part of the floor originally made of the blocks from the nearby, then already destroyed, Prizren monastery of Holy Archangels. The fresco inscription



*Bitinja,  
old  
tombstones*

which is lost today testified that the patron of the paintings was a certain Jelena, while another stone inscription said that Nikodin Prtušin donated a water mill, forest and a meadow to the church in 1592. The cemetery church of St Theodore Tiro at Donja Bitinja has a similar architectural structure to the shrine in the neighbouring village, the difference being that the former has a three-sided apse from outside. Only fragments on the western wall and in the altar area are left from the paintings painted in the 1560s. Having average quality for the paintings of that time, a limited palette and a certain roughness in drawings, the frescoes are the work of a village painter whose expressiveness cannot be denied. The fact that he used somewhat rare motives is testified by the composition of the Assumption which, besides earthly events, includes the assumption in heaven. The church keeps the icon representing the vision of prophet Eliah dated 1635/1636 which could be a throne icon by its dimensions.

*Gotovuša, Church of St Nicholas* – There are two churches at Gotovuša and the older one is located on the village cemetery, today dedicated to St Savior which is also known as the church of St Demetrios. However, the fact that it was originally dedicated to St Nicholas is beyond any doubt

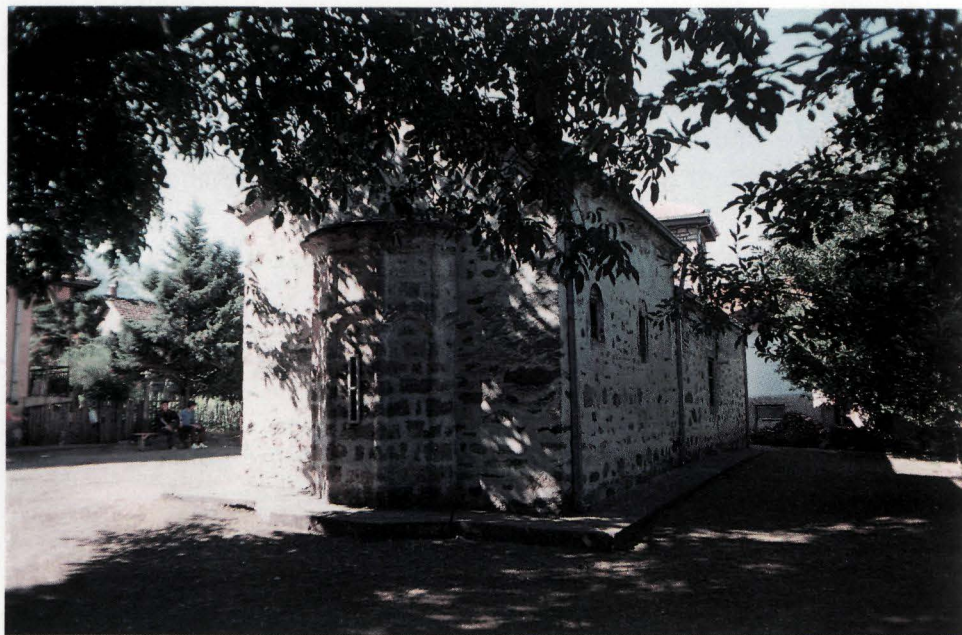




*Gornja Bitinja, hamlet Popovići, house of the Djordjević family*

considering the founder's fresco inscription partially preserved on the western wall of the naos, above the entrance. Simple, small, one-nave building with the three-sided apse from outside is vaulted with the semi-oval vault and covered with the two-guttered stone-blocks roof. The facade decoration, besides the niche above the entrance on the western facade and the prayers' niche on the northern facade, includes niches of a particular shape on all sides of the apse, the leaning columns connected by arch emphasizing the eastern surface of the apse. Fragments of the preserved paintings include two zones with scenes from the Great Feasts cycle, decoration of the ceiling with friezes each having ten prophets' busts and on the top, medallions with the figures of Christ Emmanuel, Angels of the Great Council, the Pantocrator as well as the upper part of the Ascension composition. The paintings in the altar area are best preserved and are reduced to the usual motives and the most necessary figures, so that the Liturgy of Archpriests represents only St Basil the Great and St John Chrysostom. Since similar paintings can be found in the neighbouring churches of the Sredska district, at Bogoševac and Gornje Selo, it is believed that the paintings date back to the 1570s.





*Štrpce, northeast view of the Church of St Nicholas*

*Štrpce, Church of St Nicholas* – On the basis of the transcription of the destroyed founders' inscription it is known that the church of St Nicholas was built and decorated with paintings in 1576/1577 with donations from many villagers. The old village mentioned in a Turkish written source of 1455 as having 65 households got a shrine of lasting material. After the renewal in the 19<sup>th</sup> century, only part of the apse and of the northern wall were left, showing careful building technique with the trimmed stone and the five-sided apse konha from outside. The decorative element in the building is expressed in leaning columns to the juncture of sides. The great quality of the original paintings is testified by a figure of a deacon in the northern part of the altar and several fragments in socle zone. During the great renewal, the western wall was pulled down in order to enlarge the church while other walls were made higher and arched. Furthermore, the church got a belfry and it seems that painter Jevgenije from Galičnik, who painted the iconostasis for the new church of the Virgin Mary at Gotovuša in 1888, painted the icons for the renewed Štrpce shrine.

## RECOGNIZED CULTURAL MONUMENTS

- *Brezovica*, Gradište - Čajlije – remains of the fortress, 13<sup>th</sup> century
- *Gotovuša* – Church of the Virgin, 16<sup>th</sup>–19<sup>th</sup> century
- *Sevce* – Church of St Nicholas, 1861; Church of St Athanasios, 1921.

*Berevce,  
hamlet  
Šarkoće,  
house of the  
Milosavljević  
family*



RECOGNIZED

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**CULTURAL MONUMENTS**







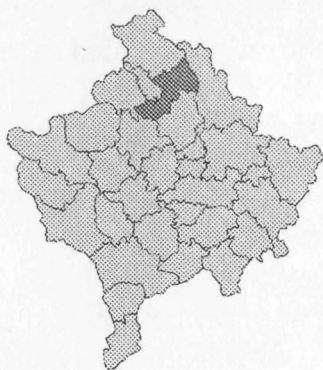
## *Municipality of* **LEPOSAVIĆ**

- 
- *Vračevo* – Church of the Holy Anargyroi, 1860.
  - *Vuča*, section Crkvina – remains of the *villa rusticae*, 2<sup>nd</sup>–4<sup>th</sup> century; ruins of the church, 17<sup>th</sup>–18<sup>th</sup> century
  - *Gornji Krnjin* – remains of the church, 14<sup>th</sup>–15<sup>th</sup> century
  - *Graničane* – remains of the cemetery church, 16<sup>th</sup>–17<sup>th</sup> century
  - *Donje Jarinje–Mijatovići* – remains of the cemetery church, 16<sup>th</sup>–17<sup>th</sup> century
  - *Dren* – remains of the church, 17<sup>th</sup>–18<sup>th</sup> century
  - *Ibarska Slatina* – remains of the complex of buildings from the classical period; remains of the Sts Constantine and Helena's Monastery complex with nekropolis, 12<sup>th</sup>–14<sup>th</sup> century
  - *Kajkovo* – remains of the cemetery church, 16<sup>th</sup>–17<sup>th</sup> century
  - *Kamenica* – remains of the profane classical building; remains of the Church of Sts Constantine and Helena, 14<sup>th</sup> century
  - *Leposavić*, locality Tvrdjane – classical fortified site, 2<sup>nd</sup>–4<sup>th</sup> century; medieval church; church of the Crucifixion, 1935.
  - *Lešak* – Borjani church, 16<sup>th</sup>–17<sup>th</sup> century
  - *Pridvorica* – remains of the cemetery church, 17<sup>th</sup>–18<sup>th</sup> century
  - *Sočanica* – *Municipium DD*, Roman provincial town, 2<sup>nd</sup>–4<sup>th</sup> century; early Byzantine fortified site, 6<sup>th</sup> century; earthen fortified site, 12<sup>th</sup> century; Sokoljača hill, remains of the fortified town of Galič, 12<sup>th</sup> century
  - *Ceranska Reka* – remains of the church “Mramor” with the marble statue, 14<sup>th</sup> century



## *Municipality of* **ZUBIN POTOK**

- *Banja* (hamlet Čpilje, Kuline plateau) – remains of the fortified monastery with the tower and necropolis, 10<sup>th</sup>–14<sup>th</sup> century
- *Brnjaci* – remains of Helena of Anjou's courts, 13<sup>th</sup>–14<sup>th</sup> century
- *Donji Jasenovik* – remains of the cemetery church, 14<sup>th</sup>–16<sup>th</sup> century
- *Jabuka (Ilinica)* – site of the former church with cemetery, 14<sup>th</sup> century
- *Crepulja* – Church of St Nicholas, 16<sup>th</sup>–18<sup>th</sup> century
- *Čečevo* – Church of St Paraskeve, 14<sup>th</sup> century, reconstructed in the 20<sup>th</sup> century
- *Čitluk* – Church of the Virgin in Duboki Potok, 14<sup>th</sup>–16<sup>th</sup> century



## *Municipality of* **KOSOVSKA MITROVICA**

- *Kosovska Mitrovica* – old Turkish bath (Museum building), 18<sup>th</sup> century; church of St Sava, 1896; the house in 17 Ilije Birčanina st., 19<sup>th</sup> century; building of the former Russian consulate in 10 Zelengora st., 20<sup>th</sup> century
- *Rašane* – town of Trepča (Ćitet), 13<sup>th</sup>–14<sup>th</sup> century



- *Stari Trg* – Saška (Saxon) church, 13<sup>th</sup> century; Vidušići, ramparts of the mining settlement, 13<sup>th</sup>–16<sup>th</sup> century; Mažić, mosque, 16<sup>th</sup> century
- *Trepča*, Stara Trepča – medieval mining complex, 12<sup>th</sup>–14<sup>th</sup> century



## *Municipality of* **PODUJEVO**

- 
- *Batlava* – remains of the Church of *Sveta Ognjena Marija* (St Marina), 17<sup>th</sup> century
  - *Belasica* – town of Vrhlab, 13<sup>th</sup>–14<sup>th</sup> century
  - *Velika Reka* – medieval saber in the house of M. Bogavac, 14<sup>th</sup> century
  - *Glavnik*, locality Poljanice – late classical and early Byzantine archaeological site, 3<sup>rd</sup>–6<sup>th</sup> century
  - *Orlane* – Braina, remains of the Church of *Sveta Prečista Brainska* (Holy Virgin from Braina), 14<sup>th</sup> century; remains of the Church of Sts Constantine and Helena, 16<sup>th</sup> century
  - *Braina* – Brvenik, remains of the fortified town, 14<sup>th</sup> century
  - *Palatna* – remains of the church with cemetery, 14<sup>th</sup> century
  - *Podujevo* – Church of St Andrew the First-Called (St Elijah), 1930  
     ▶ desecrated and burned down in June 1999, after the arrival of KFOR
  - *Rakitnica* – Church of the Holy Archangel Michael, 15<sup>th</sup> century, reconstructed in the 16<sup>th</sup> century ▶ desecrated and burned after the arrival of KFOR



*Municipality of*  
**GLOGOVAC**

- 
- *Banjica*, Vučak – prehistorical, classical and medieval fortified site
  - *Vrbovac*, Kaljaja – classical and medieval fortified site
  - *Dobroševac* – Habib Džemajli's residential tower, 19<sup>th</sup> century
  - *Donja Fuštica* – remains of the church, 14<sup>th</sup>–16<sup>th</sup> century
  - *Trstenik* – ruins of the fortified town, 14<sup>th</sup> century



*Municipality of*  
**OBILIĆ**

- 
- *Babin Most* – Church of the Virgin's Maphorion, 20<sup>th</sup> century



## *Municipality of* **KOSOVO POLJE**

- 
- *Ariljača*, locality Gradina – classical and medieval fortified site, 1<sup>st</sup>–4<sup>th</sup> and 10<sup>th</sup>–11<sup>th</sup> century
  - *Veliki Belačevac* – prehistorical ruins, 5<sup>th</sup> century B.C.
  - *Gornje Dobrevo*, locality Latkavica – prehistorical and classical archaeological site
  - *Kosovo Polje* – Church of St Nicholas, erected in 1940, on the older foundation



## *Municipality of* **ŠTIMLJE**

- 
- *Zborce* – commemorative fountain, the Second World War
  - *Malopoljce* – prehistorical necropolis
  - *Mužičane* – church, 16<sup>th</sup>–17<sup>th</sup> century
  - *Petrovo-Štimlje* – remains of the church, 16<sup>th</sup> century
  - *Račak* near Štimlje – Church of the Holy Anargyroi, 14<sup>th</sup> century
  - *Topilo* – locality Markov kamen, classical period and Middle Ages; Topilovački grad (town of Topilo), the Middle Ages



- *Štimlje* – Church of the Holy Archangel Michael, beginning of the 20<sup>th</sup> century ► after the arrival of the KFOR units, the church was desecrated, demolished, the altar screen was burned and the wall paintings by Uroš Predić were damaged ◄ Church of St Nicholas, 1926 ► desecrated and demolished in the summer of 1999. Both churches in Štimlje were afterwards torn down to ground.



## *Municipality of* **VITINA**

- 
- *Binač*, Kaljaja (Gradište) – late classical and early Byzantine fortification, 4<sup>th</sup>–6<sup>th</sup> century; Byzantine fortress, 11<sup>th</sup> century
  - *Buzovik* – Holy Archangels Monastery, 14<sup>th</sup> century ► first burned in 1999, and then again burned down and mined on August 4<sup>th</sup> 2001
  - *Gornja Stubla* – building of the Albanian language Elementary school.
  - *Grnčar*, Pečina (above the village) – paleolithic dwelling; medieval hermitage; Priboj – archeological site; Gradište – ruins of the fortified site from the Roman, Byzantine and medieval period, 2<sup>nd</sup>–14<sup>th</sup> century
  - *Jerli Sadovina*, section Veliko Polje – tumuli, 8<sup>th</sup>–6<sup>th</sup> century B.C.
  - *Letnica* – statue of the Mother of God “Crnogorska” with Christ and the statue of St Roko, 17<sup>th</sup> century
  - *Požaranje* – building of the Elementary school in albanian language, 20<sup>th</sup> century
  - *Trepeza*, Gradište – remains of the building from the Roman and Byzantine period, 2<sup>nd</sup>–14<sup>th</sup> century; ruins of the Monastery of the Holy Archangels Michael and Gabriel



## *Municipality of* **KAČANIK**

- 
- *Bob*, locality Kod crkve – remains of the church, 11<sup>th</sup>–12<sup>th</sup> and 14<sup>th</sup>–16<sup>th</sup> century
  - *Kačanik* – Sinan-pasha's Mosque, 16<sup>th</sup> century; Kaljaja fortress, 14<sup>th</sup>–16<sup>th</sup> century; Musa Kesedžija's turbeh, 19<sup>th</sup> century; church of the Prophet Elijah, 1929 ▶ after the arrival of the American detachment of KFOR, the church was burned down and demolished in the summer of 1999



## *Municipality of* **OPOLJE**

- 
- *Brodosavce* – remains of the church on the cemetery; Kukli-beg's Mosque, 16<sup>th</sup>–18<sup>th</sup> century



## *Municipality of* **GORA**

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## CULTURAL HERITAGE OF KOSOVO AND METOHIJA

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*Publisher*

Institute for the Protection of Cultural Monuments of the Republic of Serbia  
Belgrade, Božidara Adžije 11

*For the Publisher*

Marko Omčikus

*Texts arranged by collaborators of the*

Department for the Research, Protection and Documentation of the  
Institute for the Protection of Cultural Monuments of the Republic of Serbia

*Translators*

Anita Ivančilović, Mirjana Milosavljević, Ksenija Nikčević, Sanja Kesić-Ristić

*English language editor and proof-reader*

Esther Polenezzer

*Illustrations from the Photograph Library holdings of the*

Institute for the Protection of Cultural Monuments of the Republic of Serbia

Diocese of Raska and Prizren – p. 57/2, 98/2, 100/2, 103, 108

Mnemosyne – p. 58, 61/2, 83, 85

*Design and Technical Editor*

Vera Mamuzić-Trajković

*Computer graphics and lay-out*

Institute for the Protection of Cultural Monuments of the Republic of Serbia

*Print*

Globus M

Novi Beograd, Narodnih heroja 42

*Printed in 2000 copies*



CIP – Каталогизација у публикацији  
Народна библиотека Србије, Београд

725/726(497.115)

725.94.025.1(497.115),,1999/2000“

CULTURAL Heritage of Kosovo and Metohija / [texts arranged by collaborators of the Department for the Research, Protection and Documentation of the Institute for the Protection of the Cultural Monuments of the Republic of Serbia ; translators Anita Ivančilović ... et al.]. - 2<sup>nd</sup> amended and supplemented ed. - Belgrade \_ Institute for the Protection of the Cultural Monuments of the Republic of Serbia, 2002 (Novi Beograd: Globus M). - 151 str. : ilustr. ; 24 cm. - (Special Editions / Institute for the Protection of the Cultural Monuments of the Republic of Serbia ; 26)

Tiraž 2000. - Str. 11: About the Second Edition / Marko Omčikus. - Str. 33-34: Memorials of the Past / Svetlana Pejić.

ISBN 86-80879-22-3

a) Споменици културе – Косово и Метохија

b) Споменици културе – Уништавање – Косово и Метохија

COBISS-ID 97563660